



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

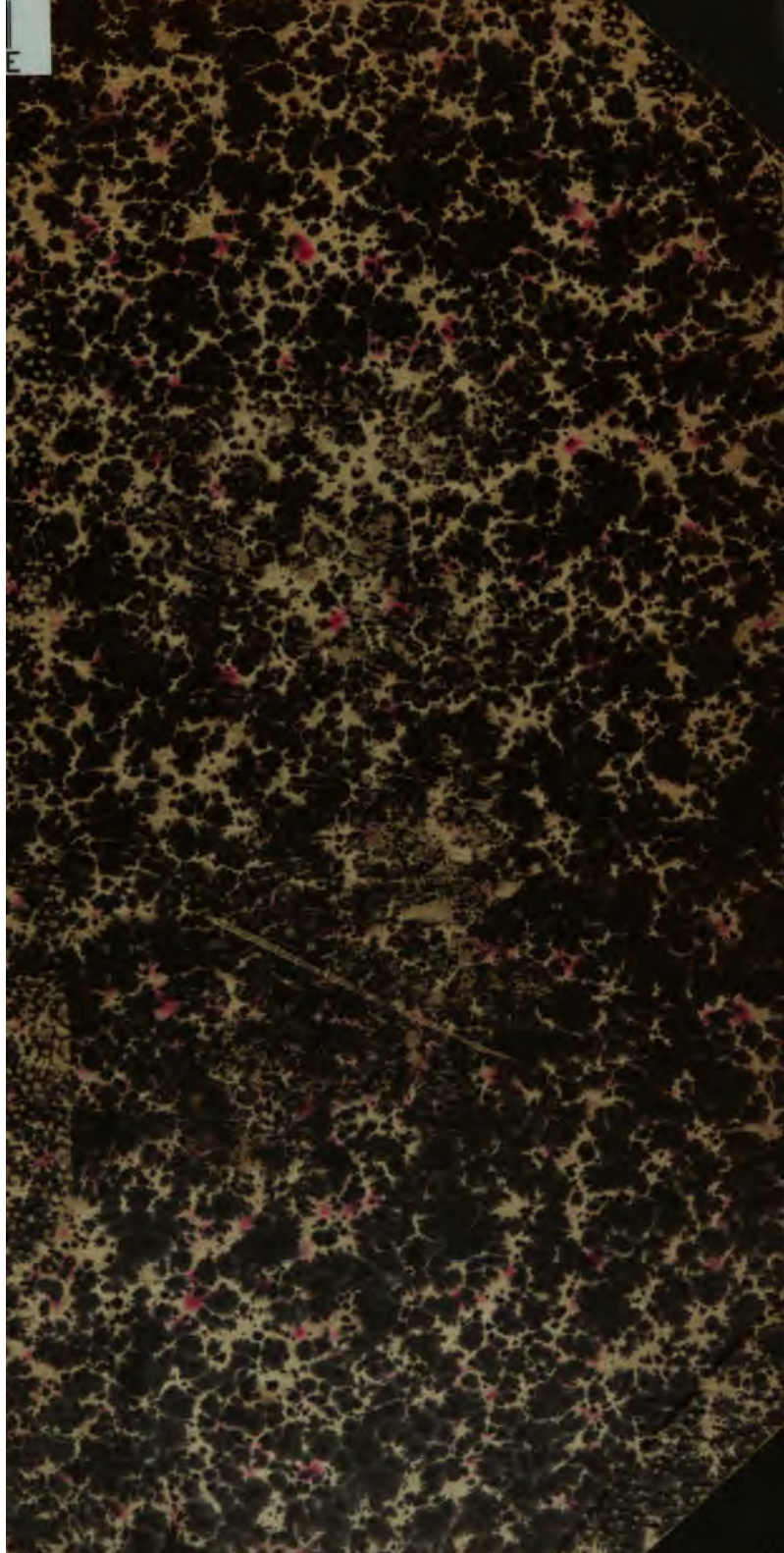
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



Bd. Feb. 1887.

TRANSFERRED TO
FINE ARTS LIBRARY



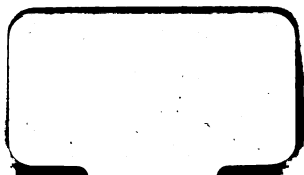
Harvard College Library

FROM

Russell Sturgis,
of New York.

TRANSFERRED TO
FINE ARTS LIBRARY

9 Nov. 1886.







II. 2243

A GUIDE

TO THE

EXHIBITION GALLERIES

OF THE

BRITISH MUSEUM,

BLOOMSBURY.

DEPARTMENTS OF PRINTED BOOKS, MANUSCRIPTS, PRINTS AND
DRAWINGS, COINS AND MEDALS, EGYPTIAN AND ASSYRIAN
ANTIQUITIES, GREEK AND ROMAN ANTIQUITIES, BRITISH
AND MEDIEVAL ANTIQUITIES AND ETHNOGRAPHY.

PRINTED BY ORDER OF THE TRUSTEES.

1884.

PRICE SIXPENCE.

LIST OF GUIDE BOOKS

To be Purchased in the Hall, and in Departments.

Exhibition Galleries of the British Museum, Bloomsbury [Library, Antiquities, &c.], 8vo, (*Plans*), 6*d*.

Egyptian Galleries (Vestibule), 8vo, 2*d*.

Egyptian Rooms, First and Second, 8vo, 4*d*.

Guide to the Kouyunjik Gallery, 4*d*.

————— Illustrated with 4 autotype plates, 8vo, 1*s*. 6*d*.

Græco-Roman Sculptures, Part I., 8vo, 4*d*.

————— Part II., 8vo, 4*d*.

Vase Room, First, 8vo, 2*d*.

————— Second, Part I., 8vo, 4*d*.

————— Part II., 8vo, 4*d*.

Bronze Room, 8vo, 3*d*.

Sculptures of the Parthenon (Elgin Room), 8vo, 4*d*.

————— Elgin Room, Part II., 8vo, 3*d*.

Coins of the Ancients. Autotype Plates, Plates 1-7. Re-issue, 8vo (boards), 2*s*. 6*d*. Plates 1-70, 8vo (boards), 2*5s*.

Italian Medals, 8vo, 6*d*.; 8vo (boards), with 7 autotype plates, 2*s*. 6*d*.

English Medals, 8vo, 6*d*.; 8vo (boards), with 7 autotype plates, 2*s*. 6*d*.

Autograph Letters, &c., exhibited in the Manuscript Department, 8vo, 2*d*.

Stowe MSS., exhibited in the King's Library, 4to, 6*d*.; with 15 autotype facsimiles, 3*s*. 6*d*.

Drawings, Prints, and other Illustrated Works, 1*d*.

Printed Books exhibited in the Grenville and King's Libraries, 8vo, 1*d*.

————— Luther Exhibition, 2*d*.

————— (with facsimile of the Tetzels Indulgence), 4*d*.

Reading-Room Plan, 6*d*.

A GUIDE
TO THE
EXHIBITION GALLERIES
OF THE
BRITISH MUSEUM,
BLOOMSBURY.

8-1-410

DEPARTMENTS OF PRINTED BOOKS, MANUSCRIPTS, PRINTS AND
DRAWINGS, COINS AND MEDALS, EGYPTIAN AND ASSYRIAN
ANTIQUITIES, GREEK AND ROMAN ANTIQUITIES, BRITISH
AND MEDIEVAL ANTIQUITIES AND ETHNOGRAPHY.

C London.

PRINTED BY ORDER OF THE TRUSTEES,

1884.

(Price Sixpence.)

~~Are 356.1.3~~

1886, Nov. 9,
Lib.
Russell George,
of N. Y.

TRANSFERRED TO
FINE ARTS LIBRARY
Sept. 24, 1963

56
L846
1884
C. S.

LONDON

PRINTED BY WOODFALL AND KINDER,
MILFORD LANE, STRAND, W.C.

CONTENTS.

	PAGE
ACCOUNT OF THE BRITISH MUSEUM (Introduction)	x.
LIST OF BENEFACTORS	xxi.

LIBRARY.

DEPARTMENT OF PRINTED BOOKS.

Introduction	1
Exhibited Books in the Grenville and King's Libraries	2
Block-books	2
Specimens of the Earliest Productions of the Printing Press :—	
In Germany	3
Low Countries	5
Italy	6
France	6
England	6
Books Printed abroad by William Caxton	7
Books Printed in England by William Caxton	7
Specimens of Fine and Sumptuous Printing	8
Books with Illuminations	9
Examples of Illustrations on Wood and Copper-plate	9
Books containing Autographs of distinguished persons	9
Broadsides	10
Typographical and Literary Curiosities	10
Examples of Bookbinding	11

DEPARTMENT OF MANUSCRIPTS.

Introduction	12
English and foreign Charters	13

DEPARTMENT OF MANUSCRIPTS— <i>continued.</i>	PAGE
Books and papers containing Autograph works and inscriptions	13
Autographs, &c., of Shakespeare, Spenser, Milton, Nelson, Wellington	14
Letters of English and Foreign eminent men, 16th–19th Centuries	14
Autographs of English and Foreign Sovereigns	15
Autographs, generally of modern date.	15
Illuminated and other Manuscripts	15
Photographs of Early Illuminated Manuscripts and Anglo-Saxon Charters	16
Early Biblical Manuscripts	16
Deeds and Papyri	17
Impressions of the Great Seals of English Sovereigns	17
Impressions of Ecclesiastical, Monastic, and Baronial Seals	18
Stowe Collection	18
Bindings	20

DEPARTMENT OF PRINTS AND DRAWINGS.

"H.B." Political Sketches	21
LONDON TOPOGRAPHY (Grace Collection)	30

ANTIQUITIES.

Introduction	36
NEW LYCIAN ROOM (Architectural and sculptured remains from ancient cities in Lycia)	37
INDIAN SCULPTURES	40
ROMAN GALLERY	42
<i>Anglo-Roman Antiquities</i> (Sarcophagi—Tesselated Pavements—Ogham Inscriptions, &c.)	42
<i>Roman Iconography</i> (Busts and Statues of Roman Emperors and of Greek and Roman personages)	43
FIRST GRÆCO-ROMAN ROOM (Statues, heads, and reliefs of Deities and heroes, of the Græco-Roman period)	44
SECOND GRÆCO-ROMAN ROOM (The same continued, including the Townley Venus—the Diskobolos—the Pourtales Apollo)	45
THIRD GRÆCO-ROMAN ROOM. The same continued	45
GRÆCO-ROMAN BASEMENT-ROOM WITH ANNEX Figures, heads, and reliefs of Græco-Roman or Roman period; tessellated pavements and mosaics from Carthage and Halikarnassos; miscellaneous objects in marble and other materials)	46
ROOM OF ARCHAIC SCULPTURE (Harpy tomb—Statues from Branchidæ—Reliefs from Xanthos in Lycia)	48

ANTEROOM BY MAUSOLEUM ROOM (Statues of Demeter and Bacchus) . . .	51
---	----

MAUSOLEUM ROOM. [Sculptures in course of re-arrangement.]

ELGIN ROOM (Sculptures and architectural marbles from the Parthenon-- Temple of Wingless Victory at Athens—the Erechtheum—and from the Temple of Diana at Ephesus—Colossal Lion from Knidos) . . .	51
--	----

HELLENIC ROOM (Frieze from Temple of Apollo, at Phigaleia) . . .	57
--	----

ASSYRIAN GALLERIES. Introduction	58
--	----

<i>Kouyunjik Gallery</i> (Bas-reliefs from the Palace of Sennacherib and Assur- bani-apli—Seals, Engraved Stones, Cylinders, and Gems—Terracotta Figures, Weights, Necklaces—Bronze Fetters, Swords, &c.—Terra- cotta Tablets with cuneiform Inscriptions excavated by Mr. G. Smith in Assyria, and presented by the Proprietors of <i>The Daily Telegraph</i> — Chaldean Account of the Creation, Deluge, and Tower of Babel, &c.)	60
--	----

<i>Nimroud Central Saloon</i> (Sculptures from the great Mound at Nimroud— Colossal human-headed figures of Bulls and Lions—Bas-reliefs of Tiglath-Pileser III., representations of sieges, &c.—Statues of the god Nebo and Assur-nasir-apli—Obelisk and Bronze Gates of Shal- maneser II.)	70
---	----

<i>Nimroud Gallery</i> (Bas-reliefs from the North-west Edifice, Nimroud, and Temple of the God of War, representing Assur-nasir-apli and attendants, deities, religious rites, lion-hunt, and warfare—Bronze bowls, weights, bells, weapons, articles of furniture, &c.—Ivory-carvings—Tablets from Babylonia and miscellaneous objects)	73
---	----

<i>Assyrian Side-Room</i> (Stele with bas-relief of Samsi-Rammanu—Inscribed stones from Babylon—Bricks with royal names—Inscribed terracotta cylinders; History of the first eight expeditions of Sennacherib— Glass, alabaster, and terracotta vases—Bronze helmets, throne, shield, &c.—Earthenware coffins—Glazed vessels)	77
---	----

<i>Assyrian Basement-Room</i> (Sculptures of the time of Assur-bani-apli—Bas- reliefs representing deities, soldiers, musicians, animals, camps, wars of Assur-bani-apli—Assault and capture of Lachish and other cities— Lion-hunts by Assur-bani-apli—Return from the chase—Banqueting scene—Pavement-slabs—Articles in bronze, iron, terracotta, &c.) .	78
--	----

ASSYRIAN GALLERIES—continued.

PAGE

<i>Assyrian Transept</i> (Colossal human-headed lions and bulls from Nimroud and Khorsabad—Slab with relief of Assur-nasir-apli—Torsoes with inscriptions—Seated figure of Shalmaneser—Bas-reliefs—Inscribed slabs recording campaign of Sennacherib against Judæa—Monuments from palace of Sargina—Casts, sculptures, and inscriptions from Persepolis—Antiquities from Cyprus—Phœnician sarcophagus)	80
--	----

EGYPTIAN GALLERIES. Introduction 81

<i>Southern Gallery</i> (Monuments of the Roman dominion in Egypt—Remains of the Ptolemaic or Greek period—The Rosetta stone—Monuments of the 30th, 26th, 22nd, and 19th dynasties)	82
---	----

<i>Central Saloon</i> (Monuments of the age of Rameses II., “Sesostris,” 19th dynasty)	84
--	----

<i>Northern Gallery</i> (Sculptures of the 18th dynasty—Statues and heads, chiefly colossal, of King Horus, Amenophis III., and Thothmes III.—Tablet of Abydos—Lions from Mount Barkal—Statues of the goddess Sekhet—Egyptian paintings)	84
--	----

<i>Northern Vestibule</i> (Earliest Egyptian sculptures—Monuments of the first twelve dynasties)	85
--	----

<i>North-West Staircase</i> (Egyptian Papyri in hieroglyphic, hieratic, and demotic or enchorial characters—Extracts from the Ritual of the Dead)	86
---	----

<i>Egyptian Anteroom</i> (Casts from bas-reliefs in Egypt)	86
--	----

<i>First Egyptian Room</i> (The smaller antiquities of Egypt)	87
---	----

I. (<i>Religious Section</i> —Representations of divinities and sacred animals)	87
--	----

II. (<i>Civil Section</i> —Remains of Egyptian dress, ornaments, articles of domestic use)	89
---	----

<i>Second Egyptian Room</i> (In process of arrangement)	91
---	----

III. (<i>Sepulchral Section</i> —Objects relating to death and burial—Mummies, coffins, &c.)	91
---	----

ETRUSCAN ROOM (Sarcophagi, urns, cists, and black moulded ware)	104
--	-----

SECOND NORTHERN GALLERY (Reproductions of Drawings by Italian Masters of the fifteenth and early part of the sixteenth centuries)	107
--	-----

FIRST VASE ROOM (Earliest examples of Greek Fictile Art)	148
---	-----

	PAGE
SECOND VASE ROOM (Greek Fictile Vases of a period from about B.C. 500 to B.C. 440)	150
THIRD VASE ROOM (Greek Fictile Vases of a period from about B.C. 440 to B.C. 336)	152
FIRST BRONZE ROOM (Greek, Etruscan, and Roman bronzes)	155
SECOND BRONZE ROOM	155
EARLY CHRISTIAN COLLECTION (Lamps, crosses, and subjects from the Old and New Testaments)	147
GLASS AND MAJOLICA ROOM	157
Glass of all Periods—Early and later English Pottery and Porcelain— French Faience—Spanish Majolica—Italian Majolica—Rhodian and Damascus Wares—Persian Faience and Porcelain, and German stone- ware.	
COLLECTION OF GOLD ORNAMENTS AND GEMS (Ornaments from Babylonia, Egypt, Etruria, Greece, Rome, Palestrina, Sardinia, and Sicily—Etruscan, Greek, and Roman Rings—Gold ornaments of the Celtic and Roman periods—Ancient Gems—Medieval and modern Intaglios and Cameos—Medieval and Modern Jewellery—The Portland Vase—Greek Coins)	156
PREHISTORIC SALOON (Greenwell Collection, and late Celtic Series)	163
ANGLO-ROMAN ROOM (illustrating Roman occupation of Britain)—Sepulchral pottery, metal work, Roman pottery	164
ANGLO-SAXON ROOM—Anglo-Saxon antiquities, Teutonic remains	166

DEPARTMENT OF COINS AND MEDALS.

Electrotypes of the finest Ancient Coins in the National Collection	141
Selection of the finest and most interesting Medals in the British Museum— Italian, German, French, Dutch, and English	144
English Military and Naval Medals	146
INDEX	168

BRITISH MUSEUM PUBLICATIONS.

	PAGE
Antiquities	177
Coins	178
Papyri	179
Manuscripts	179
Printed Books	180
Maps	181
Prints & Drawings.	181
Donations, Additions, &c.	182
Natural History	183
Mammals	183
Birds	183
Fishes	184
Reptiles	184
Insects	184
Crustacea	187
Mollusca	187
Radiata	187
British Animals	187
Fossils	188
Minerals	188
Guide-books [Antiquities, &c.]	182
Do. [Natural History]	188
PHOTOGRAPHS.	189

PREFACE TO THE PRESENT EDITION.

THE descriptions of the specimens of Zoology, Geology, Mineralogy, and Botany, and other notices referring to these departments, have been omitted in the present edition of the Guide, the collections themselves having been removed to the British Museum (Natural History), in the Cromwell Road, South Kensington.



INTRODUCTION.

THE great Museum of art, of natural history, and of literature, to which the present volume is but a partial guide, has been of gradual, and until of late years of slow growth. It dates its actual foundation from the year 1753, when an Act of Parliament was passed "for the purchase of the Museum, or Collection of Sir Hans Sloane, and of the Harleian Collection of Manuscripts; and for providing one General Repository for the better reception and more convenient use of the said collections; and of the Cottonian Library, and of the additions thereto." Virtually, its origin may be ascribed to the formation by Sir Robert Cotton, at the end of the 16th and beginning of the 17th centuries, of his noted collection of Manuscripts, embracing biblical, historical, and literary remains of the early and middle ages, and especially rich in English literature, monastic records, and state papers. The collection received augmentations from his descendants, and was eventually presented to the nation by his grandson, Sir John Cotton, in the year 1700.

The history of the Cotton Library is directly connected with the origin of the British Museum; for it was in consequence of the building in which it was preserved at Westminster being destroyed by fire, in the year 1781, that the Government of that time was induced to consider the scheme of a general repository for that and similar collections, realized by the Act of foundation of the present Museum.

The several collections enumerated in the Act of Incorporation—the Museum of Sir Hans Sloane, the Harleian Manuscripts and the Cottonian Library—were brought together in the year 1754 in Montagu House, Bloomsbury, which had been built for Ralph, Duke of Montagu, and the site of which is occupied by the existing Museum. They were opened to

Foundation.

Cotton
Library.Sloane
Museum.
Harleian
Manu-
scripts.
Montagu
House.

the public on the 15th of January, 1759. Admissions to the galleries of antiquities and natural history were by tickets only, on application in writing, and were, in the first instance, limited to ten, for each of three hours in the day. Visitors were not allowed to inspect the cases at their leisure, but were conducted through the galleries by officers of the house. The hours of admission were subsequently extended, but it was not till the year 1810 that the Museum was freely accessible to the general public, for three days in the week, from ten till four o'clock. The present arrangement, by which it is opened daily, and only particular rooms are closed alternately on four days in the week, dates from the month of February in the year 1879.

For a long period Montagu House was made to accommodate the Library and Museum with the collections which had subsequently accrued to them, and, in the year 1816, accommodation for the Elgin Marbles had been obtained by temporary additions to the old building; but in the year 1823 space was demanded for George the Third's extensive Library, then become public property. It had now, to some extent, become apparent to what dimensions a combined National Library and Museum of art, archæology, and natural history might be expected to attain. It was determined therefore to erect a special gallery for the reception of the Royal Library, and to make it a portion of a new building designed for the other collections, in place of Montagu House. By the year 1845 the four sides of the present Museum had been erected, and Montagu House had, to the regret of many, been removed.

Enlarge-
ment of
building.

Reading
Room.

As time went on it was found necessary to make additions to the new buildings as designed by Sir Robert Smirke, and in 1857 the important feature of the present magnificent Reading Room, with its surrounding galleries for books, was added by Mr. Sidney Smirke, from designs suggested by the late Sir Anthony Panizzi, at that time keeper of the department of printed books.

Original de-
partments.

Of the several departments which constitute the present Museum some have been only gradually developed. Originally there were only three, viz.: of Manuscripts, Printed

Books, and Natural History; the Coins and Medals, and Prints and Drawings, being united with the Printed Books.

The Department of Antiquities took its rise from the purchase, in 1772, of the collection formed by Sir William Hamilton, while ambassador at the Court of Naples, the foundation of which was the collection of fictile vases belonging to the family of Porcinari. It included in addition numerous objects in terracotta and in glass, very many coins and medals, together with bronzes, sculptures, gems and miscellaneous antiquities, and was purchased from a special parliamentary vote of £8,400. A large portion of a second collection, of equal extent to the first, was lost by shipwreck. The foundation of the Egyptian section of the department was laid by the acquisition, in August, 1802, of the antiquities acquired by the capitulation of Alexandria. Antiquities.
Vases, &c.
Egyptian
Antiquities.

In the years 1805 and 1814, the department was further enriched by purchases of classical sculpture and other objects collected by Charles Townley, of an ancient family of Lancashire. The collection includes the majority of the finer single statues now in the Museum. The chief of them came from excavations at Hadrian's villa, near Tivoli; from the Mattei collection at Rome; from excavations at the Villa of Antoninus Pius at Monte Cagnuolo, near the ancient Lanuvium, and from the Villa Montalto at Rome; or were acquired by various purchases. During the collector's life these marbles were preserved in a house adapted for the purpose in Park Street, Westminster. Mr. Townley died in the year 1804. By his will he bequeathed his collection to his brother, on condition of his expending on a building, for its exhibition, a sum of not less than £4,500, or, failing his brother's acceptance of the condition, to his uncle, on the same terms, and if declined by both legatees, it was to go to the British Museum. In the following year, 1805, a grant of £20,000 was obtained from Parliament to enable the Trustees to make an arrangement with the family for the purchase of the marbles; and subsequently, in 1814, the bronzes, coins, gems, and drawings of Mr. Townley's collection, which were not included in the bequest, were acquired for the sum of £8,200. Townley
Marbles.

The years 1814 and 1815 are the period of the enrichment

Parthenon Sculptures. (Elgin Marbles). of the Museum by the acquisition of portions of the frieze, metopes, and sculptures in the round of the Parthenon of Athens, and the Temple of Apollo at Phigaleia, in Arcadia. The Parthenon sculptures—partly the work of Pheidias and the most precious relics of antiquity—with other works of Greek art at its highest point of excellence, had been brought together by the Earl of Elgin, chiefly during his embassy at Constantinople in the years 1799 and 1811; and an Act for the purchase of his collection, for £35,000, was passed in July, 1816.

Phigaleian Marbles. The Phigaleian marbles had been excavated by Mr. C. R. Cockerell, the architect, and others, who had formed an association for the purpose of exploration of antiquities. They were purchased in 1815, 1816, for £19,000.

Payne-Knight Collections. Another interval of ten years was followed by the acquisition of Mr. Payne-Knight's marbles, bronzes, coins, and other antiquities, bequeathed by him to the Museum, and estimated at the time at not less than £60,000.

Lycian Marbles. The marbles recovered by Sir Charles Fellows from the sites of buried cities in Lycia were received in 1845.

Assyrian Sculptures. In the years 1851–1860 were added the Assyrian sculptures excavated by Mr., now Sir, Henry A. Layard.

Mausoleum remains. In the years 1856, 1857 were acquired the remains of the famous Mausoleum, with other works, from Budrum, the ancient Halikarnassos, recovered by Mr. Charles T. Newton, the present Keeper of the Greek and Roman antiquities.

Greek Sculptures. Since then many choice works of Greek sculpture have been added to the Museum: especially may be mentioned those obtained from excavations at Cyrene in 1861, and by purchase from the Farnese Palace at Rome in 1864. The latest acquisitions of importance are the remains of extremely interesting sculptured columns and other objects recovered from the buried ruins of the Temple of Ephesus in the years 1863–1875, under the direction of Mr. J. T. Wood, and a series of architectural members and pieces of sculpture with a number of very important Greek inscriptions, excavated by the Society of Dilettanti on the site of the Temple of Athena Polias at Priene, and presented by them in 1870.

These successive acquisitions have made the Museum collec-

tion of Greek marbles one of the richest in Europe in works of the finest art. In sculpture of purely archaic interest the Museum is quite pre-eminent, for no other gallery can show works to rival in antiquity and completeness the wonderful monuments of Assyrian art unearthed by Mr. Layard at Assyrian Kouyunjik, the site of the ancient Nineveh, and at Nimroud. ^{remains.} The colossal bulls and long extent of sculptured slabs covered with inscriptions which ornamented the palace of Sennacherib, the records of Assyrian history inscribed in cuneiform character on sun-dried bricks and cylinders, with ivories, bronze vases, and numerous other objects, brought together within the Museum walls, have been the means of in a great measure restoring the history and realizing the grandeur and advanced civilization of an ancient empire, the memory of which had been almost lost.

The great collections of sculpture successively absorbed by the Museum were, in the majority of instances, accompanied by other monuments of ancient art—as bronzes, fictile vases, coins, gems, and gold ornaments; and these received large additions from the purchases made at the sale of the celebrated Pourtales collection in 1865; the acquisition of the Blacas ^{Pourtales, Blacas, and Castellani} collection in the year 1866; and the two collections purchased from Mr. Alessandro Castellani in 1872 and 1873 ^{collections.} respectively. These are mostly brought together in the suite of rooms on the first floor.

As was to be expected from their many-sided interest, the ^{Coins and Medals.} collection of coins and medals, from being a small branch of general antiquities, has grown to be a separate department. The first considerable acquisitions were derived from the general collections of Sir Robert Cotton and Sir Hans Sloane. The cabinet of Anglo-Saxon coins of Samuel Tyssen was purchased in the year 1802 for £620; and this was followed, in 1805 and 1814, by the Townley collection; in 1810 by that of English coins formed by Edward Roberts, of the Exchequer, bought by Parliamentary vote for £4,200; in the following year by the Greek coins of Colonel de Bossett (£800); in 1824 by the coins and medals in Richard Payne-Knight's collection; in 1833 by the Greek and Roman coins of H. P. Borrell, of Smyrna (£1,000); in 1836 by the oriental collection be-

queathed by William Marsden ; in 1856 by Greek and Roman coins from Sir William Temple's collection ; in 1861 by Mr. De Salis's present of Roman coins of all metals ; by that of Mr. Edward Wigan of imperial Roman gold coins, in 1864 ; by upwards of 4,000 coins, chiefly Roman gold, from the Blacas collection, in 1866 ; and in the same year by the Greek coins bequeathed by Mr. James Woodhouse. In 1872, the sum of £10,000 was expended in the purchase of the finest specimens of Greek and Roman coins in the Wigan collection. In 1877, a very important addition was made to the collection by the donation of the cabinet of coins and medals belonging to the Bank of England, including the Cuff and Haggard medals.

Gems and
Ornaments.

The extensive cabinet of gems which constituted the main feature of the Blacas collection, comprising 951 cameos and intaglios, including the chief part of the Strozzi collection, belongs to the department of Greek and Roman antiquities, and is placed on view, with other gems and with gold and silver ornaments, in the room adjoining the department of Coins.

Ethnogra-
phical col-
lections.
Sloane.

The original conception of the Museum as the combination of a library with works of classical art and specimens of natural history for a long time almost excluded the important, and, to the general visitor, perhaps more interesting branch of Ethnographical and Medieval antiquities, though this was from the beginning partly represented by a portion of the Sloane museum. But, though of late growth, this department has rapidly developed itself, and is destined to form a conspicuous division of the Museum. The warlike weapons, the articles of dress and ornament, and other objects from the South Sea Islands, now no longer to be obtained, which had been derived from Captain Cook's explorations, until recently formed the principal representatives of the ethnographical section. But the addition of the prehistoric and general collection of Henry Christy, presented by his trustees to the nation in 1865, not as yet, however, placed in the Museum galleries, but still preserved in what was the private residence of the collector, raises it to a first importance.

Cook.

Christy.

Medieval
collections.

The Medieval section has been greatly assisted by donations

and bequests—the bequests of Mr. Felix Slade, in 1868, Slade. chiefly of glass; of Mr. John Henderson, in 1878, of rare Henderson. pottery, oriental arms, &c.; of Mr. William Burges, A.R.A., in 1881, of European and oriental armour; and the gift of Major-General Meyrick, in 1878, of oriental armour and Meyrick. military weapons, with other objects. Specimens of Majolica, and antiquities of all descriptions, together with an extensive collection of oriental porcelain, have been from time to time presented by the present Keeper of the department, Mr. A. W. Franks, to whose friendly influence, moreover, the Franks. Christy, Slade, and Henderson bequests are to be attributed. Among the principal purchases are those at the Bernal sale in 1855, for which a parliamentary grant of £4,000 was made; and, in 1856, of the carved ivories collected by Mr. W. Maskell. A collection of British Antiquities was commenced in 1851. British Antiquities It comprises illustrations of the early history of the British Islands through its various phases of Early British, Roman, and Saxon, lately enriched by the donation from Canon Greenwell, of his very valuable collection of early British remains excavated from the barrows of England, and comprising about 200 British urns and a number of relics found with them.

Although the antiquities of India have always been represented in the Museum, the collection was not considerable; and this was the less important as the Indian Government Indian. had a Museum of their own in London. In consequence, however, of the recent transfer from this institution to the British Museum of the early Buddhist sculptures from Peshawur and the Amaravati Tope, they are now likely to occupy a more prominent position.

The growth of the Natural History collections is described Natural History collection. in the Introduction to the Guide to the British Museum (Natural History).

The Department of Prints and Drawings occupies but a small Prints and Drawings. space in the Museum building, but its contents should be perhaps more generally attractive than any other of the collections. Original drawings of Michel Angelo and of Raffaello, and of others of the Old Masters, with etchings and engravings of the different schools from the earliest period to recent times, are not only of the highest value for the study of modern art, but

are objects of enjoyment easily appreciated by all classes. In addition to accumulations by purchase, it includes the collections of Sir William Hamilton, acquired in 1772; of Mr. Townley, 1805, 1814; of Baron Moll, 1815; of Mr. Payne-Knight, 1824; of Mr. Sheepshanks, purchased in 1836; of Mr. Harding, purchased in 1842; of Raphael Morghen's works, purchased in 1843; Sir William Gell's drawings, bequeathed by the Honourable Keppel Craven, 1852; the political prints of Mr. Edward Hawkins, formerly Keeper of the Antiquities, purchased in 1867; the collection of Mr. Felix Slade, bequeathed in 1868; and that of Mr. John Henderson, bequeathed in 1878. The Department has no gallery for the display of its contents, but, in order to make them in some degree more generally known, a selection, to such an extent as the space allows, is exhibited in the King's Library and in the second Northern Gallery.

Collections
in base-
ments.

In addition to the numerous objects belonging to these several classes of antiquities, which are displayed in the various galleries open to the inspection of visitors, a large number, of equal interest and essential to the illustration of the subjects they are connected with, have been, from want of exhibiting space, either placed away in drawers or arranged in a very crowded state in the basement. Here are stored rather than exhibited very interesting monuments of antiquity, Indian sculptures, Mexican antiquities, many Roman sepulchral sculptures, Greek and other inscriptions in large numbers, and other precious remains. The removal of the Natural History collections will give the opportunity of bringing out the greater part of these antiquities for public inspection; at present they can hardly be examined by individual students. In these obscure vaults are deposited also the first casts taken from many of the finest of the Museum sculptures, capable of being made available as models for art students if placed in suitable galleries.

Educational
uses of the
Museum.

In concluding this short general view of the gradual formation of the different collections, it may be held excusable to point out that they are exhibited not as mere objects of curiosity, or of passing interest, but as means of direct instruction in art and archæology. It would seem, however, that

this truth is far from being generally recognized. As yet, but few are the occasions when a lecture or a demonstration is offered to a school or class brought to a particular gallery for instruction. If lessons to students could be given from the visible objects and specimens exhibited in the Museum, it cannot be doubted that a more living interest in the arts they illustrate would be awakened than can be excited by the more usual modes of teaching from the book. Until this method is generally followed it cannot be said that the British Museum, or other kindred institutions, are properly appreciated, or made to assist as they ought the progress of education.

EDWARD A. BOND,
Principal Librarian.

January 1st, 1884.

LIST OF BENEFACTORS TO THE BRITISH MUSEUM
FROM WHOM DONATIONS OF MAGNITUDE
HAVE BEEN RECEIVED.

1753. SIR JOHN COTTON, BART.*

The collection of Manuscripts and Charters formed by his grandfather, Sir Robert Bruce Cotton, Bart., known as THE COTTONIAN LIBRARY. *Presented to the country in 1700.*

1753. HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD
AND COUNTESS MORTIMER; AND MARGARET CAVEN-
DISH, DUCHESS OF PORTLAND; relict and daughter of
the Earl of Oxford.†

The collection of Manuscripts and Charters formed by Robert Harley, Earl of Oxford, Lord Treasurer, and his son Edward, the second Earl.

1753. SIR HANS SLOANE, BART.† (*By bequest.*)

Library of Printed Books and Manuscripts; collections of Antiquities, Coins, Ethnography, &c.

1756-57. THOMAS HOLLIS, Esq.

Bronze Statuettes, Greek Inscriptions, and a Mural Painting from Pompeii.

1756-60. PITT AND SMART LETHIEULLIER, Esqs.

Egyptian Mummies, Coffins, fragments of Statues, Bronzes, Manuscripts, &c.

* Sir John Cotton may be regarded as a Benefactor to the Museum, since his donation formed a considerable portion of the collections at the foundation.

† These also may be acknowledged as Benefactors, and almost founders, because although payments were made for the Harley and Sloane collections, those payments were intentionally fixed in amount considerably under the value.

1756. COLONEL WILLIAM LETHIEULLIER.

Egyptian Mummies, Coffins, fragments of Statues, &c.

1756. MRS. CATHERINE MADOX, widow of Thomas Madox,
Historiographer Royal. (*By bequest.*)

Her husband's manuscript collections for a Feudal History of England. .

1757. HIS MAJESTY KING GEORGE II.

The old Royal Library, consisting of about 10,500 volumes.

1759. SALOMON DA COSTA, Esq.

A choice collection of 180 Hebrew Books, a Hebrew Roll, and 2 ancient Hebrew Manuscripts.

1760-91. BROWNLOW, 9TH EARL OF EXETER.

Bronze head of a Philosopher, commonly called 'Homer,' and other objects.

1762-76. DR. MATTHEW MATY. (*By bequest.*)

Various busts, and a portrait of himself.

1763. AN UNKNOWN DONOR, PROBABLY DR. GARNIER.

Two Chelsea Porcelain Vases, since become objects of great value. .

1763-1802. HIS MAJESTY KING GEORGE III.

The collection of Tracts formed by George Thomason, in number about 30,000, commonly known as *The King's Pamphlets*; Several Egyptian Antiquities, collected by Edward Wortley Montagu, Esq.; Coffin with Egyptian Mummy, Sarcophagi, Frieze of a Temple, &c., being objects obtained at the Capitulation of Alexandria; Ethnographical collections made by Captain Cook during his voyages.

1764-77. MATHEW DUANE, Esq.

Minerals, Antiquities, and miscellaneous objects.

1765. THE REVEREND THOMAS BIRCH, D.D. (*By bequest.*)

Historical and other Manuscripts in 378 volumes, and Printed Books on History and Biography.

1766. THE REVEREND JEREMIAH MILLES, D.D., DEAN OF
EXETER.

Sir James Ware's Manuscript collections for the History
and Antiquities of Ireland.

1767. JOHN, 3RD EARL OF BUTE, K.G.

Coins, Bas-relief, and Egyptian Antiquities.

1768. THE RIGHT HONOURABLE ARTHUR ONSLOW, SPEAKER
OF THE HOUSE OF COMMONS. (*By bequest.*)

A collection of Printed Bibles.

1769. MAJOR ARTHUR EDWARDS. (*By bequest.*)

A collection of Printed Books, intended as an addition
to the Cottonian Library.

1772-84. SIR WILLIAM HAMILTON.

Miscellaneous Antiquities, Greek and Roman.

1772-1815. THE ROYAL SOCIETY.

Books, and miscellaneous objects.

1773-1818. SIR JOSEPH BANKS, BART., P.R.S.

Collections of Books printed in Iceland; Icelandic
Manuscripts; British Antiquities; Ethnographical collec-
tions from the South Seas and North America; &c.

1827. THE SAME. (*By bequest.*)

A Library of about 16,000 volumes on Natural History
and Voyages and Travels, &c.

1773-85. HUGH, EARL PERCY AND DUKE OF NORTHUMBERLAND,
K.G.

An ancient Altar with a Greek inscription, found at
Corbridge; Zoological specimens, &c.

1775. CAPTAIN JAMES COOK.

A collection of Ethnographical Objects from the South
Sea Islands.

1778. SIR JOHN HAWKINS.

A collection of works on Music.

1785. THE REVEREND WILLIAM COLE.

Manuscript collections for a History of Cambridgeshire.

1785-1870. THE SOCIETY OF DILETTANTI.

Greek Inscriptions and Sculptures ; Views in Greece and Asia Minor ; and Inscriptions from Priene.

1786. SIR ROBERT RICH.

Portrait of Oliver Cromwell, and a Watch usually worn by him.

1786. THOMAS TYRWHITT, Esq. (*By bequest.*)

Works of Classical, Italian, and Spanish authors, in about 900 volumes.

1790-99. SIR WILLIAM MUSGRAVE, BART.

Collections of Printed Books and Manuscripts, chiefly Biographical, in about 1,900 volumes.

1792. PAUL METHUEN, Esq.

Printed Books, in Italian and Portuguese.

1796. SIR WILLIAM BURRELL, BART. (*By bequest.*)

Manuscript collections for the History of Suffolk, with Drawings by S. H. Grimm.

1799. THE REVEREND CLAYTON MORDAUNT CRACHERODE.

A Library of about 4,500 volumes, remarkable for their beauty and excellence of condition ; engraved Gems ; Coins, chiefly Roman ; Prints and Drawings ; &c.

1799. WILLIAM FAWKNER, Esq.

310 Drawings.

1805. T. PHILIPPE, Esq.

A Colossal Hawk in white marble, Egyptian.

1805. GEORGE JOHN, 2ND EARL SPENCER, K.G., F.R.S.

Fragments of Egyptian Sculpture, and Inscriptions.

1807. DR. BANCROFT, JUNR.

A marble Column, with a Greek inscription, from Aboukir.

1809. THE VERY REVEREND SIR RICHARD KAYE, BART., DEAN OF LINCOLN. (*By bequest.*)

Collection of English Autographs; and Drawings by S. H. Grimm of English views, antiquities, &c.

1811. J. CHARLES CROWLE, Esq. (*By bequest.*)

An illustrated copy of *Pennant's London*.

1812. HIS ROYAL HIGHNESS FREDERICK, DUKE OF YORK.

The lower part of an Egyptian kneeling figure, with hieroglyphs.

1813. GEORGE, 3RD EARL OF ASHBURNHAM, K.G.

Roman bronze Statue of an imperial personage; found at Barking Hall, Suffolk.

1814. THE SOCIETY OF ANTIQUARIES.

Frescoes from St. Stephen's Chapel, Westminster.

1815. PEREGRINE TOWNELEY, Esq.

A large number of ancient Bronzes, and some specimens of ancient Pottery.

1816. FRANCIS TOWNE, Esq. (*By bequest.*)

His views in Rome.

1817-60. GEORGE, 4TH EARL OF ABERDEEN, K.G., K.T., F.R.S.

Quadrangular sculptured block of black Marble, with Figures in bas-relief and Cuneiform Inscriptions—Annals of Sargon; Sculptures from Persepolis; a painted Greek Fictile Vase; and a collection of Greek Sculptures.

1817. CAPTAIN CAVIGLIA.

Collections of Egyptian Antiquities obtained from the Great Sphinx, during excavations in the vicinity.

1817. HENRY SALT and LOUIS BURKHARDT, Esqs.

Head and part of body of a Colossal Statue from the ruins of Memnonium, Thebes.

1817. THE RT. HON. LORD SELSEY.

Roman silver Ornaments, and a bronze figure of Mars found in the parish of Barkway, Hertfordshire.

1818. DOROTHEA, LADY BANKS.

Collections formed by MISS BANKS, of Printed Books on Tournaments, Chivalry, &c., and of Mediæval and Modern Coins and Medals; and a large collection of English Tokens.

1821. SOMERSET, 2ND EARL OF BELMORE.

Stone Sarcophagus from Thebes.

1822-30. HUDSON GURNEY, Esq.

Manuscript collections for the History of Suffolk by Harry Jermyn; Seal of Ethelwald, Bishop of Dunwich; Roman Tessellated Pavement from Carthage.

1823. HIS MAJESTY KING GEORGE IV.

The Library formed by KING GEORGE III., consisting of about 65,250 volumes, exclusive of pamphlets; also Coins and Medals; Helmet from Olympia, &c.

1824. RICHARD PAYNE KNIGHT, Esq.

A large collection of Marbles, Bronzes, and engraved Gems; Greek Coins; and Drawings.

1825. SIR RICHARD COLT HOARE, BART.

A valuable collection of Printed Books on the topography of Italy.

1825. JOSEPH FOWLER HULL, Esq.

A collection of Chinese Printed Books and Oriental Manuscripts.

1825. SIR GORE OUSELEY, BART.

The Persepolitan Marbles collected by him during his embassy to the Court of Persia; &c.

1826. ADAM WOLLEY, Esq. (*By bequest.*)

Manuscript collections, chiefly relating to Derbyshire.

1827. THE HON. MRS. ANNE SEYMOUR DAMER. (*By bequest.*)
A gold Snuff-box set with diamonds, and ornamented with a finely executed portrait of the Emperor Napoleon I.
1828. JOSEPH GENEVIÈVE, COMTE DE PUISAYE. (*By bequest.*)
His official Correspondence, having reference principally to the French Royalists, 1793-1825.
1828. THE REVEREND THOMAS KERRICH. (*By bequest.*)
Drawings illustrative of Gothic Architecture in England.
1829. FRANCIS HENRY EGERTON, EARL OF BRIDGEWATER. (*By bequest.*)
His collection of sixty-seven Manuscripts; and Funded and Real Property for the maintenance and augmentation of the Collection.
1829. WILLIAM, 3RD EARL OF RADNOR.
Gold Ring of Ethelwolf, King of England.
1829. MRS. MARY BALDWIN WILLIAMSON. (*By bequest.*)
Transcripts and versions of Oriental works, by the Reverend J. H. Hindley.
1830. MR. JOHN DOUBLEDAY.
2,433 casts of Mediæval Seals.
1831. THE REVEREND GEORGE COXE.
Diplomatic Papers, used by Archdeacon Coxe for his historical works.
1833. THE REVEREND DANIEL LYSONS.
Materials for his *Environs of London* and the *Magna Britannia*.
1834. WILLIAM MARSDEN, Esq.
An extensive collection of Oriental Coins.
- 1834-64. SIR JOHN GARDNER WILKINSON.
Numerous Antiquities, &c., collected by him in Egypt.
1834. HIS MAJESTY KING WILLIAM IV.
Statue of Venus; known as the Venus of the Capitol.

1835. MAJOR-GENERAL THOMAS HARDWICKE. (*By bequest.*)

Printed Books, Correspondence and Papers, &c.

1835. ALGERNON, BARON PRUDHOE, afterwards 4TH DUKE OF NORTHUMBERLAND.

Tablet recording Ethiopian campaigns of Amenophis III., from Samneh, Nubia ; red granite Lions from Mount Barkal, of the reign of the same monarch ; and late Celtic Antiquities found at Stanwick, Yorkshire.

1835-45. WILLIAM RICHARD HAMILTON, Esq.

Egyptian sculptures from Karnac, &c., Greek sculpture from Milo and Athens, and other antiquities.

1860. SIR PHILIP DE MALPAS GREY-EGERTON, BART., M.P. F.R.S.

A Roman Altar found at Chester.

1836. SIR ROBERT HERMANN SCHOMBURGK.

Ethnographical specimens from Guiana.

1837-51. SPENCER, 2ND MARQUESS OF NORTHAMPTON, P.R.S.

Lid of a Sarcophagus of the Ptolemaic period ; a Tablet ; a wooden figure of Pasht ; and a collection of Manuscript Music, formed by Gaspar Selvaggi, of Naples.

1838. CHARLES, BARON FARNBOROUGH. (*By bequest.*)

Stock in the public Funds as an addition to the BRIDGE-WATER BEQUEST.

1838-39. COLONEL HOWARD VYSE.

Fragments of Sarcophagus, Coffin, Bandages, and Body of King Mycerinus, of the 4th Egyptian dynasty ; and another Sarcophagus.

1839. COLONEL WILLIAM MARTIN LEAKE.

Marbles and Inscriptions from Greece.

1840. COLONEL HOWARD VYSE, and JOHN SHAY PERRING, Esq.

A collection of miscellaneous Egyptian objects from the Pyramids, including tools, beads, scarabs, vases, bronze nails, &c.

1842-55. VICE-ADMIRAL SIR EDWARD BELCHER.

Ethnographical specimens; and a collection of Chinese objects.

1842. THE EXECUTORS OF RICHARD, MARQUESS WELLESLEY.
The official Correspondence and Papers of the MARQUESS WELLESLEY, Governor-General of India, 1798-1805.1843. THE EXECUTORS OF SIR KEITH JACKSON, BART.
Inscribed cuneiform Cylinders from Hillah.1844. THE GOVERNORS OF THE WELSH SCHOOL and the CYM-
MRODORION SOCIETY.
Two large collections of Welsh Manuscripts.1846. HIS IMPERIAL MAJESTY SULTAN ABDUL MEDJID.
Slabs of the Frieze of the Mausoleum at Halikarnassos.1846. THE CHURCH MISSIONARY SOCIETY.
Ethiopic Manuscripts collected by Isenberg and Krapf.1846. DOMENICO DRAGONETTI, Esq. (*By bequest.*)
Manuscript Music by various composers.1846. THE RIGHT HONOURABLE THOMAS GRENVILLE.
The Library, comprising 20,240 volumes, formed by him at a cost of upwards of £54,000.1846-54. CAPTAIN SIR EVERARD HOME, BART., R.N.
Ethnographical specimens.1847. THE SONS OF THE LATE MAJOR WILLIAM YULE,
H.E.I.C.S.
Persian, Arabic, and Hindustani Manuscripts.1848. RICHARD GOFF, Esq.
Basalt votive Basin; Sepulchral Vases; Tablets; and Bronze Statuette.1849. VINCENT NOVELLO, Esq.
Manuscript Music by various English Composers.

1850. HIS ROYAL HIGHNESS PRINCE ALBERT.

Terracotta Relief of a man with a Tibetan dog, from Nimroud

1850-72. PROFESSOR JOHN RUSKIN.

Minerals, Miscellaneous Antiquities, from excavations at Ialysos in Rhodes.

1851. BENJAMIN HERTZ, Esq., F.S.A.

Five Scarabæi with names of early kings of Egypt.

1851. WILLIAM SMITH, Esq.

Caricatures, and a few Sketches by James Gillray and other artists.

1853. THE HON. RICHARD KEPPEL CRAVEN. (*By bequest.*)

Drawings, by Sir William Gell, of views in Greece and Asia Minor.

1854. LITTLETON ANNESLEY, Esq.

Egyptian and Coptic Sepulchral Tablets.

1854-56. SIR GEORGE GREY, K.C.B.

Ethnographical Collection, Drawings, &c., from New Zealand ; &c.

1854-83. HER MAJESTY QUEEN VICTORIA.

Upper part of an Alabaster Statue of an Egyptian Monarch of the 28th dynasty ; a marble block from Tripoli, with a Bilingual Inscription ; a terracotta Head from Sebastopol ; a bronze Prow from Actium ; four large volumes containing the thanks of the French nation for assistance received from England during the distress in France in 1870-71 ; and other donations.

1855. JOHN BARROW, Esq.

Ethnographical collection from the Arctic Regions.

1855. CHAMBERS HALL, Esq.

Sixty-six Drawings by Thomas Girtin ; and various Antiquities.

1856. THE RT. HON. SIR WILLIAM TEMPLE. (*By bequest.*)
A large collection of Bronzes, Vases, Marbles, and miscellaneous Antiquities.
1857. WILLIAM HALDIMAND, Esq.
Correspondence of Brigadier-General Bouquet, and of General Sir Frederick Haldimand, K.B., afterwards Governor of Quebec; during their commands in North America, 1757-85.
1858. LORD JOHN THYNNE, CANON OF WESTMINSTER.
Correspondence of John, Lord Carteret, afterwards Earl Granville, Secretary of State.
1859. MISS AULDJO.
A collection of Greek and Roman Vases, Bronzes, and Gold Ornaments.
1859. THE EXECUTORS OF LADY RAFFLES.
Javanese Collections, made by Sir Stamford Raffles.
1860. ANNE FLORENCE, COUNTESS COWPER.
Correspondence of Thomas Robinson, afterwards Lord Grantham, Ambassador to Vienna, &c., 1730-50.
1861. COUNT JOHN FRANCIS WILLIAM DE SALIS.
A very large collection of Roman Coins, and a collection of Swiss Coins.
1861. MRS. GARLE.
A collection of Etchings by Robert Hills.
- 1862-63. COLONEL ROBERT LAMBERT PLAYFAIR, and GENERAL WILLIAM MARCUS COGHLAN.
Bronze Plates with Himyaritic Inscriptions; Himyaritic Inscriptions on stone; Altar with Himyaritic Inscriptions; Slab with Hebrew Inscription.
- 1863.-77. THE HONOURABLE ROBERT MARSHAM, F.G.S.
South American and other Coins, &c.
1863. JOHN, EARL RUSSELL, K.G.
A collection of Sicilian Vases.

1864. DECIMUS BURTON, Esq.

Drawings and notes of Egyptian Antiquities, &c., by James Burton.

1864-83. THE TRUSTEES OF THE LATE HENRY CHRISTY, Esq.

Various Egyptian small objects ; and, in 1865, the Christy Collection of Prehistoric Antiquities and Ethnography ; Greek Vases ; Collection of Pipes ; and Miscellaneous Antiquities.

1864-83. AUGUSTUS WOLLASTON FRANKS, Esq., M.A., F.R.S.

Various Egyptian, Greek, British, and Mediæval Antiquities ; Coins and Medals ; Topographical Drawings ; and a large collection of Chinese and Japanese Pottery and Porcelain.

1864. COSPATRICK ALEXANDER, 11TH EARL OF HOME.

"Le Chapelet de Jhesus" ; miniatures executed for Anna, wife of Ferdinand, King of the Romans, afterwards Emperor of Germany.

1864. WILLIAM PHILIP PRICE, Esq.

Greek Inscriptions from Kustenji.

1864. EDWARD WIGAN, Esq.

Roman Gold Coins.

1865. CLAUDE JAMES ERSKINE, Esq.

Papers of the oriental scholars, John Leyden and William Erskine.

1865. JOHN PAYNE, Esq.

Transcripts of Papal Documents, and various Manuscripts.

1866. DOMINIC E. COLNAGHI, Esq., H.B.M. CONSUL, FLORENCE.

Collection of Terracottas, from Cyprus.

1866. SAMUEL SHARPE, Esq.

Statue bearing the name of Shaemuas, fourth son of Rameses II., and Governor of Memphis.

1866. THE VERY REVEREND ARTHUR PENRHYN STANLEY,
DEAN OF WESTMINSTER.

Head of a Figure in calcareous stone, from Kadesh Naphthali.

- 1866-79. SIR WALTER CALVERLEY TREVELYAN, BART. (*By gift and bequest.*)

Papers, genealogical Rolls, and Charters of the family Calverley, from the 12th century; autograph letters; various Antiquities and Coins; Drawings; &c.

1866. JAMES WOODHOUSE, Esq. (*By bequest.*)

A collection of miscellaneous Antiquities, and Greek Coins.

- 1867-69. JAMES HUGHES ANDERSON, Esq.

The catalogues of the Royal Academy from 1769 to 1849, and of the Society of Artists of Great Britain from 1760 to 1791, illustrated with Prints and Drawings; and *Edwards' Anecdotes of Painters*, illustrated.

1867. GEORGE WITT, Esq.

A collection of articles relating to the Roman Bath, &c.

1868. SIR MATTHEW WHITE RIDLEY, BART.

Mural Painting from the Appian Way.

1868. FELIX SLADE, Esq. (*By bequest.*)

Large collection of Glass, Prints, Manuscripts, Bindings and Works of Art.

- 1869-73. HIS ROYAL HIGHNESS THE PRINCE OF WALES.

Egyptian Coffins and Mummies of Bakrans of the 25th, and Shepshet of the 26th Dynasty, about B.C. 650, from Gournah; Greek Inscriptions from Rhodes.

1870. HENRY HUNTER CALVERT, Esq.

Several Terracotta Figures of the Græco-Egyptian period, and a piece of Barley-cake.

1870-72. SIR CHARLES WENTWORTH DILKE, BART., M.P.

Correspondence and Deeds of the family of Caryll of West Grinstead, and Lady Holt, Harting, Co. Sussex; a collection of various editions of Pope and of works illustrative of that author; also a collection of the Letters of Junius and papers on the Junius Controversy.

1870. THE ROYAL INSTITUTION.

Limestone Tablets; sandstone fragment with Christian Inscription in Greek; blackstone fragment of Median Cuneiform Inscription; medical Hieratic Papyrus.

1870. GEORGE POULETT SCROPE, ESQ., F.R.S., and EDWARD CHADDOCK LOWNDES, ESQ.

Letters, Papers, and Deeds relating to the family of Scrope of Castle-Combe, Co. Wilts.

1871. COLONEL WILLIAM FRANCIS PRIDEAUX.

Slabs, Monuments, Bronze Plates inscribed with Himyaritic Inscriptions; Bronze Seal, Bronze Clasp or Amulet both inscribed with Himyaritic Inscriptions; also Bronze Furniture, Emblema, and part of a Chair.

1872. THE FAMILY OF THE LATE GEORGE BRIDGE, ESQ.

Indian Sculptures collected by General Charles Stewart.

1872-77. SIGNOR ALESSANDRO CASTELLANI.

Vitreous paste; terracotta reliefs from Capua.

1872. WILLIAM, 10TH DUKE OF ST. ALBANS.

Greek Sculptures, Inscriptions, and miscellaneous Antiquities, from Iasos.

1873. MRS. BALFE.

English Operas in full score by Michael William Balfe, in manuscript.

1873. HUGH, 3RD MARQUESS OF WESTMINSTER.

Early Deeds of Reading Abbey, Co. Berks.

1874. LADY FELLOWS. (*By bequest.*)

Collection of Watches.

1874-78. REAR-ADMIRAL SPRATT, C.B., F.R.S.

Greek Inscriptions, &c.

1875. THE REVEREND DR. WILLIAM SPARROW SIMPSON.

Bronze head of an Egyptian Axe inscribed with the name of Pahakaa, an unplaced King of the 17th or 18th dynasty.

1877. THE GOVERNOR AND COMPANY OF THE BANK OF ENGLAND.

Collection of Coins and Medals of all classes.

1877. THE HONOURABLE MARIA OTWAY-CAVE.

Diary, Correspondence, and Papers of Henry Stuart Cardinal York, 1715-1810; and Papers relating to the family of Sobieski, 1691-1781.

1878. JOHN HENDERSON, Esq. (*By bequest.*)

Collection of Pottery, Glass, Metal work, and Oriental Arms; Water-colour Drawings, &c.

1878. GENERAL AUGUSTUS WILLIAM HENRY MEYRICK.

A considerable collection of small Egyptian objects; also various Greek, Roman, and other Antiquities; works of Art, Oriental Arms, Playing-cards, &c.

1879-80. THE REVEREND WILLIAM GREENWELL, F.R.S., F.S.A.

Large collection of antiquities excavated by the donor in 234 British Barrows, and described in his work on the subject; and a further collection of similar antiquities, including some choice specimens formerly reserved.

1864-1880. COVENTRY K. D. PATMORE, Esq.

A collection of Plays offered for representation at Drury Lane Theatre.

Copy of the works of Thomas Aquinas, printed on vellum, and published at Rome in 1570-71; 17 folio volumes: stated to have been the property of Pope Pius V., and to have afterwards belonged to Philip II. of Spain.

1880-1881. C. DELAVAL COBHAM, Esq.

A large green jasper Cylinder, inscribed with the name of the Chaldean monarch Amil-Hea, who reigned about B.C. 2000. Marble obelisk from Cyprus, with Phœnician inscription.

1881. WILLIAM BURGESS, Esq., A.R.A. (*By bequest.*)

A selection from his antiquities and illuminated manuscripts, the former consisting chiefly of European and Oriental armour.

1882. MISS ISABELLA BEWICK.

A collection of Drawings and proofs of Woodcuts by her father, Thomas Bewick.

1882. J. DEFFETT FRANCIS, Esq.

Drawings by Richard Cook, and others.

1882. MISS PYE.

A collection of 1,321 proofs of Sketches by her Father.

1882. THE LORDS OF THE ADMIRALTY.

Zoological specimens collected by Dr. R. W. Coppinger during a survey of the Amirante Islands.

1882. THE SECRETARY OF STATE FOR INDIA.

Indian coins; also antiquities from the Masson Collection.

1883. H. RIVETT CARNAC, Esq.

A large collection of stone implements from N.W. India.

1

(Page of Twenty-Six)

1

DEPARTMENT OF PRINTED BOOKS.

THE Library of Printed Books consists of at least 1,300,000 volumes, acquired partly by copyright—the Trustees of the British Museum having the right, dating from 1814, to a copy of every book published in the United Kingdom—partly by purchase, and partly by donation or bequest. The most important of the collections which have been presented or bequeathed are: The Old Royal Library, presented by His Majesty King George II., in the year 1757; the rare books brought together by the Rev. C. M. Cracherode, bequeathed in 1799; the library of Sir Joseph Banks, Bart., consisting principally of works on Natural History, bequeathed by him and received in 1820; the magnificent library formed by King George III. and transferred to the Museum in 1823, known as ‘The King’s Library;’ and the choice collection bequeathed by the Rt. Hon. Thomas Grenville, and added in 1847. Amongst the additions of smaller extent received by donation or bequest may be mentioned: A collection of Hebrew books, from Mr. Salomon Da Costa (1759); a large collection of books and pamphlets issued during the reign of Charles I. and the Commonwealth, formed by George Thomason, from King George III. (1762); biographical works, from the Rev. Dr. T. Birch (1766); a series of Bibles from Mr. Speaker Onslow (1768); a collection of books, from Major Arthur Edwards (1769); works on Music, from Sir John Hawkins (1778); 900 volumes relating chiefly to the classics, from Mr. Thomas Tyrwhitt (1786); a collection of biographical works, from Sir William Musgrave (1790 and 1799); works in Italian and Portuguese, from Mr. Methuen (1792); topographical books from Sir Richard Colt-Hoare, Bart. (1825); works on Natural History, from Major-General Hardwicke (1835); and Chinese books collected by Mr. Robert Morrison, from the Secretary of State for the Foreign Department (1846).

In the rooms containing the Grenville and the King's libraries, fourteen table-cases are arranged for the exhibition of some of the choicest objects of interest in the Library.*

The selection has been made with a view, first to place before the eyes of the visitor specimens of what are called "Block-Books," or books printed from wooden blocks—those very rare productions which immediately preceded the invention of Printing with moveable metal types, and which, in all probability, led up to it. Next, to exhibit specimens of the earliest and most remarkable productions of the art of Printing, properly so called; in Germany commencing with what is usually regarded as the first Printed Book, namely, the Great Bible, printed at Mentz by Gutenberg and Fust, and believed to have been finished in the year 1455, although begun, no doubt, earlier. Further, to exhibit similar specimens of the productions of the Printing Press in Italy, France, the Low Countries and England.

These are followed by examples of fine and sumptuous printing; of books with Illuminations, and with wood or copperplate Illustrations; of books containing remarkable Autographs; examples of "Broadsides;" of books which may be regarded as Typographical and Literary Curiosities; by examples of rich, elegant and curious book-binding, arranged in chronological order so as to illustrate the history of the art; and finally by some cases exhibiting maps in relief.

The Block-Books are exhibited in Table-Cases I. and II. in the Grenville Library.

The Block-Books were principally of a religious character, and were, no doubt, intended to aid in the instruction of the people according to the theology of the period. They were printed on one side of the leaf only, and were executed chiefly in Holland, Flanders and Germany during the first three-quarters of the fifteenth century. The wood-cuts in some of these productions are exceedingly beautiful.

In the series here exhibited attention is particularly directed to the following:—

* This description applies to the permanent exhibition in the Grenville Room. At the present moment a selection of documents, books, prints, and medals is temporarily placed in this room in connection with the Luther commemoration.

CASE I.

1. *Biblia Pauperum*, or Bible of the Poor, once a popular manual of devotion, and supposed to be the earliest of the "Block-books." The cuts are coloured by hand. Considered by Heineken to be the first edition. See his *Idée Générale*, &c., p. 292. Purchased in 1848.

There are three other editions of this Block-Book shown.

7. The Book of Canticles.—Block-book. Some copies of this edition have a Dutch inscription at the head of the first leaf. This copy has the inscription. See Ottley, *History of Engraving*, vol. i. p. 139. Purchased in 1838.
8. The Book of Canticles.—Block-book, with the cuts coloured by hand, and without any inscription. See Heineken, *Idée Générale*, &c., p. 374. Bequeathed by the Rev. C. M. Cracherode.

CASE II.

2. *Speculum Humanæ Salvationis*.—Block-book. Grenv. Catal., Part I, vol. ii. p. 678. Bequeathed by the Right Hon. Thomas Grenville.
3. *Ars Moriendi*.—Block-book; the second edition, according to Heineken, *Idée Générale*, p. 406. Purchased in 1845.
6. *Temptationes Demonis*.—A single page printed from a block, showing the seven deadly sins and the minor sins which spring from them, with the texts of Scripture applicable to each. Described in *North British Review* for Nov. 1846, p. 153. Purchased in 1842.
8. A German Almanack, by Magister Johann von Kunsperck, *i. e.* Johann Müller, called Regiomontanus.—Block-book, produced at the press of the celebrated Astronomer Regiomontanus, at Nuremberg, about 1474. Supposed to be the earliest printed almanack. Described in Panzer's *Annalen*, i. p. 76. Purchased in 1855.
14. Impression from a block, representing the Seven Ages of Man, with the Wheel of Fortune in the centre.—Date about 1460. Described in the *Archæologia*, vol. xxxv., 1853. Purchased in 1846.

In Case III., containing specimens of the earliest productions of the Printing Press in Germany, every article exhibited deserves particular attention.

In looking at these, we stand face to face, with the first efforts of that marvellous art which has proved to be the most powerful engine of modern civilization, and we are astonished at the wonderful perfection which it reached in its very infancy.

The articles exhibited in this case are as follows:—

1. Bible, in Latin.—The earliest complete printed book known, commonly called the Mazarine Bible, because the copy which first attracted notice in modern times was discovered in the library of Cardinal Mazarin. Supposed to have issued from the press of Gutenberg and Fust at Mentz, about 1455. From the library of King George III.
2. A Bull of Indulgence, granted by authority of Pope Nicholas V. to those who should aid the King of Cyprus against the Turks.—Dated 1455, and probably printed at Mentz. On vellum. Described by Léon de la Borde, *Débuts de l'Imprimerie à Mayence et à Bamberg*, 1840. Purchased in 1845.
3. Psalter, in Latin.—On vellum. Printed at Mentz, by Fust and Schoeffer, in 1457. The first printed Psalter; the first book printed with a date; and the first example of printing in colours, as shown in the initial letter. Bequeathed by the Right Hon. Thomas Grenville.
4. Psalter.—On vellum. The second edition of the Mentz Psalter printed by Fust and Schoeffer, in 1459. The second book with a date. From the library of King George III.
5. Bible, in Latin.—Printed at Mentz, by Fust and Schoeffer, in 1462. On vellum. The first Bible with a date, and the first work divided by the date into two volumes. From the library of King George III.
6. Cicero. *Officiorum libri tres*.—On vellum. Printed at Mentz, by Fust and Schoeffer, 1465. The first edition of the first Latin classic printed, and one of the two books in which Greek type was first used. Bequeathed by the Right Hon. Thomas Grenville.
7. *Regulæ grammaticæ, or Grammaticæ rudimenta*. This work comprises rules of Grammar, explained in Latin verse, with Concordances extracted from Priscianus.—Printed at Mentz, by Johann Fust, in 1468. From the library of King George III.
8. Clement V. *Constitutiones*.—On vellum. Printed at Mentz, by Peter Schoeffer, in 1471. Purchased in 1845.

It is not necessary here to enlarge upon the rival pretensions of Germany and Holland for the honour of the invention of Printing. Suffice it to say that the best authorities are in favour of the former country, and that the latest writer upon the subject, Dr. Van der Linde, himself a Dutchman, has pronounced in favour of Germany and Gutenberg.

It is remarkable that not a single book or document bears the name of Gutenberg as the Printer; but there is abundant evidence that he brought the art to its perfection, and was in partnership with Fust, the rich goldsmith, who furnished the money for the enterprise. After the production of the Great

Bible the partnership was dissolved, and then the names of Fust and Schoeffer appear as the Printers.

In Case IV. are exhibited further specimens of the early productions of the Printing Press in Germany. Attention is directed to the following :—

1. Bible in Latin.—Printed at Bamberg by Albrecht Pfister, about 1460. From the library of King George III.
2. Missale Ordinis S. Benedicti.—On vellum. Commonly called the Bamberg Missal; printed there by Johann Sensenschmidt in 1481. From the library of King George III.
3. St. John Chrysostom. In Psalmum Miserere.—Printed at Cologne, by Ulric Zell, in 1466. The earliest book known to have been printed by Ulric Zell with a date. From the library of King George III.
8. Bible, in German.—Printed at Nuremberg by Anthony Koburger in 1483. From the library of King George III.

In Case V. the series of early German books is continued, and the following early productions of the Press in the Low Countries are also shown, viz.—

5. Pontanus de Roma. *Singularia in causis criminalibus*.—Printed in the Low Countries about 1470. Described in *Ædes Althorp*. ii. 237: and *Bibliog. Decameron*, i. 359. From the old royal collection.
6. La Controversie de Noblesse. A translation of a Latin work of Bonus Accursius, by J. Mielot.—Printed at Bruges, by Colard Mansion, about 1475. Purchased in 1850.
7. St. Bonaventura. *Sermones de Tempore et de Sanctis*.—Printed at Zwoll, in Overijssel, Netherlands, in 1479. Archbishop Cranmer's copy. The first book printed at Zwoll. From the old royal collection.
8. Reynaert die Vos.—Printed at Gouda, in South Holland, by Gerard Leew, in 1479. The first edition of Reynard the Fox in any language. Bequeathed by the Right Hon. Thomas Grenville.
9. *Dyalogus creaturarū*.—Printed at Gouda, by Gerard Leew, in 1480. With woodcuts. The first edition of this work. Bequeathed by the Right Hon. Thomas Grenville.
10. Otto von Passau. *De boec des Gulden Throens, of der xxxiii ouden*.—Printed at Haarlem, in 1484. Purchased in 1846.
12. *Cronycles of the Reame of England*.—Printed at Antwerp by Gerard Leew in 1493. Bequeathed by the Right Hon. Thomas Grenville.

In Case VI. are shown some of the earliest productions of

the Printing Press in Italy. The following are of remarkable interest :—

1. Lactantius. Opera.—Printed in the Monastery of Subiaco, near Rome, by Sweynheym and Pannartz, in 1465. The first book printed in Italy with a date. Bequeathed by the Rev. C. M. Cracherode.
2. Livy.—Printed at Rome, by Sweynheym and Pannartz, about 1469. The only copy known on vellum. Printed for Pope Alexander VI., when Vice-Chancellor of the Roman See and Abbot of the Monastery of Subiaco, where the above-named printers took up their abode, and introduced the art of printing into Italy. In 1815, the present volume was sold for £903. Bequeathed by the Right Hon. Thomas Grenville.
5. Dante. Divina Comedia.—Printed at Foligno, by Joannes Numeister, in 1472. The first edition of this work. From the library of King George III.
7. Lascaris. Greek Grammar.—Printed at Milan by Dionysius Paravisini, in 1476. First edition of the first book printed in Greek characters. Bequeathed by the Rev. C. M. Cracherode.
13. Virgil.—Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books by compressing the matter into a small space, and reducing the size of the page. Bequeathed by the Right Hon. Thomas Grenville.

In Case VII. this series is continued, with the addition of specimens of early printing in France ; for example :—

7. Gasparinus Barzizius. Liber epistolarum.—Printed at the Sorbonne in Paris, by Ulrich Gering, Michael Friburger, and Martin Crantz, in 1470. The first book printed in France. Purchased in 1848.
8. L'Art et Science de Rhétorique.—Printed at Paris by Antoine Verard, in 1493. On Vellum. Henry VII.'s copy. From the old royal collection.
11. Les Quatre Filz Aymon.—Printed about 1480 at Lyons. From the old royal collection.
15. Missale secundum usum Ecclesie Sarisburiensis.—Printed at Rouen by Martin Morin, in 1492. Purchased in 1848.
16. Missale secundum usum Ecclesie Sarisburiensis.—On vellum. Printed at Rouen, by Martin Morin, in 1497. This copy belonged to Cardinal Pole. Purchased in 1852.

In Case VIII. are shown specimens of the earliest productions of the Printing Press in England ; together with

specimens of the books printed abroad by William Caxton, the first English Printer, before he introduced the art into England. Caxton, who was born in 1422, and in 1438 was apprenticed to Robert Large, Mercer of the City of London, appears to have removed into Flanders about 1441, when his master Large died. He became a merchant at Bruges, and was so successful in his business that he was made "Governor of the English Nation abroad." Afterwards he entered into the service of Margaret, Duchess of Burgundy. According to Mr. Blades, his latest and best biographer, he learned the art of printing from Colard Mansion, at Bruges, about the year 1474. His first book and the first book printed in English was No. 3 in this Case :

3. Le Fevre. Recuyell of the Historyes of Troye.—Printed abroad by Caxton, about 1475. The first book printed in English. From the library of King George III.

Caxton is also supposed to have printed the original French of this work, No. 2 :

2. Le Fevre. Le Recueil des Histoires de Troyes.—Printed by Caxton, about 1475. This book is considered to be the first work printed abroad by Caxton, and the first book printed in French. Purchased in 1844.

Caxton also printed No. 4, "The Game and Playe of the Chesse," which was translated in 1474, and printed, as Mr. Blades supposes, at Bruges about the year 1475.

About the year 1476, or early in 1477, Caxton came to England and settled down as a Printer, at Westminster, within the precincts of the Abbey. Here he printed the first book that ever issued from the Press in England, No. 5 : "The dictes or Sayengis of the philosophres enprynted by me William Caxton at Westmestre the yere of our lorde M.CCCC.LXXVII."

Attention is also particularly directed to the following Nos. in this Case :—

9. St. Bonaventure. Speculum Vitæ Christi. Second edition.—Printed by William Caxton about 1488. On vellum. The copy of the *Doctrinal of Sapience*, 1489, in the Royal Library at

- Windsor Castle, is the only other book known to have been printed by Caxton on vellum. Purchased in 1864.
9. Bartholomæus de Glanvilla. *De proprietatibus rerum*. Translated into English by John Trevisa.—Printed by Wynkyn de Worde, at Westminster, about 1495. The first book printed on paper of English manufacture, made at Hertford by John Tate; the first paper-mill having been set up there in the reign of Henry VII. Bequeathed by the Right Hon. Sir Joseph Banks.
 15. St. Jerome. *Expositio in Simbolum Apostolorum*. Oxonie, 1468.—Upon the strength of this date, the honour of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date, however, is a typographical error for 1478. From the library of King George III.
 18. The Book of St. Albans. "The Bokys of Haukyng and Huntyng, and also of Cootarmuris."—Written by Dame Juliana Barnes or Berners, Prioress of Sopwell Nunnery, near St. Albans. Printed in St. Albans Abbey in 1486. (Described in *Bibl. Spencer*. iv. 373.) Said to be the finest copy known of this very rare book. Bequeathed by the Right Hon. Thomas Grenville.

In Case IX., containing specimens of fine and sumptuous printing, attention is called to the following:—

2. Petrarch. *Sonetti e Canzoni*.—Printed at Venice by Aldus in 1501. On vellum. The first Italian book printed in Italic type. This copy formerly belonged to Isabella d'Este, who married Gian-Francesco Gonzaga, Marquis of Mantua. Her arms are emblazoned on the lower margin of the first page of this volume. Bequeathed by the Rev. C. M. Cracherode.
3. Horatius.—First Aldine edition, printed at Venice in 1501. On vellum. Bequeathed by the Right Hon. Thomas Grenville.
4. Dante. *Terze Rime*.—Printed at Venice by Aldus in 1502. On vellum. Renouard quotes this edition of Dante as the first in which Aldus employed the device of the anchor. Bequeathed by the Right Hon. Thomas Grenville.
6. A book of prayers supposed to have been printed for the private use of the Emperor Maximilian I., by J. Schoenspeger, at Augsburg, in 1514. On vellum. Unique in this state. Purchased in 1845.
17. Bcurassé. *La Touraine*.—Printed at Tours by Mame, in 1855. This work gained the gold medal at the Paris Exhibition of 1855; it cost in its production upwards of 150,000*f*. (6000*l*). Described in the *Journal des Débats*, 2nd Sept., 1855, and *Rapports de Jury de l'Exposition Universelle*, 1855, pp. 1249 and 1404. Purchased in 1856.

In Case X. some of the Illuminations are very beautiful, as, for example, in Nos.

6. Virgil.—On vellum. Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books. It belonged to the Gonzaga family, and has the autographs of the two Cardinals, Ippolito and Ercole, as well as that of Vincenzo Gonzaga, Duke of Mantua. Bequeathed by the Rev. C. M. Cracherode.
7. Martialis. Epigrammata.—On vellum. Printed at Venice by Aldus in 1501. From the library of King George III.
10. Hours for the use of the diocese of Paris.—On vellum. Printed at Paris by P. Pigouchet, about 1488. Purchased.
12. Boccaccio. Des nobles et cleres femmes.—On vellum. Printed at Paris by Ant. Verard, in 1493. Henry VII.'s copy. From the old royal collection.

In Case XI., containing specimens of Illustrations on wood and copper-plate, attention is called to the following :—

5. Breydenbach. Opus transmarinæ peregrinationis ad sepulchrum dominicum in Jherusalem. Pilgrimage to the Holy Land.—On vellum. Printed at Mentz, in 1486. One of the earliest books of travel printed, and the first illustrated with folding views. From the library of King George III.
6. Dürer. Epitome in Divæ Parthenices Mariæ historiam ab Alberto Durero per figuras digestam; cum versibus Chelidonii.—Printed by Albert Durer at Nuremberg in 1511. From the library of King George III.
9. Holbein. Historiarum Veteris Testamenti Icones. Lugduni, 1539.—The second edition of Holbein's Bible cuts.
11. Map of Cambridge, engraved by Richard Lyne.—in Caius, Historia Cantabrigiensis Academiæ. Lond. 1574.—No other copy of this map known. A presentation copy of the book from John Parker, son of Matthew Parker, Archbishop of Canterbury, to James I. From the old royal collection.
12. The procession at the Obsequies of Sir Philip Sydney, drawn and invented by T. L[ant], Gent., servant to the said honourable Knight, and engraven on copper by D. T. de Bry, in the city of London, 1587.—Intended to form a long roll. The only perfect copy known. Bequeathed by Miss Banks.

In Case XII. are numerous books containing Autographs of distinguished or remarkable persons, as, for instance: Lord Bacon; Michael Angelo; Calvin; Cecil, Lord Burghley; Queen Katharine Parr; Luther; Melancthon; Milton; Sir

I. Newton, etc. In this case are also contained some remarkable Broad-sides, among which the following deserve particular attention, viz :

22. Copy of the Indulgence issued by Pope Leo X. for the rebuilding of St. Peter's at Rome, 1517. On Vellum. This Indulgence was sold by Tetzels and Samson, as Sub-Commissioners under Albert, Archbishop of Mentz and Magdeburg; a proceeding which called forth the indignant remonstrance of Martin Luther, regarded as the commencement of the great Reformation. Purchased in 1875.
23. Luther's Appeal to a General Council against the Proceedings commenced against him at Rome and elsewhere by order of the Pope.—Dated Nov. 28, 1518. Purchased in 1846.
24. Order of the Council of State, appointing Cromwell Lord Protector.—Dated December 16, 1653.

In Case XIII., containing Typographical and Literary Curiosities, the Visitor may chiefly notice the following :—

7. Henry VIII., King of England. *Assertio septem Sacramentorum*. Printed by Pynson, at London, in 1521.—The first edition of the work for which Pope Leo X. conferred upon Henry the title of "Defender of the Faith." From the old royal collection.
9. The Great Bible, April, 1540.—On vellum. This is called the second edition of Cranmer's Bible, but is the first revised by him, and having his preface. The arms of Cromwell, Earl of Essex, which were inserted in the title-page of the first edition (1539), were cut out after his execution. Presentation copy to Henry VIII., as is shown by the following MS. inscription on the reverse of the fly-leaf:—"This Booke is presented unto your most excellent highnesse by youre loving, faithfull, and obedient Subject and daylye Oratour, Anthonye Marler, of London, Haberdassher." Described in Anderson, *Annals of the English Bible*, vol. ii. pp. 131 and 142. From the old royal collection.
17. Shakspeare. *Romeo and Juliet*. London, 1597.—First edition. Bequeathed by David Garrick.
20. Mr. William Shakspeare's Comedies, Histories, and Tragedies. Printed by Isaac Jaggard and Edward Blount, London, 1623. The first collected edition of Shakspeare's Plays. With dedication to William Earl of Pembroke and Philip Earl of Montgomery, signed by John Heminge and Henry Condell, the editors, and two of the principal actors of Shakspeare's plays. The lines facing the portrait are by Ben Jonson: the portrait by Martin Droeshout. Bequeathed by the Rev. C. M. Cracherode.
25. Defoe. *Robinson Crusoe*. London, April, 1719.—The first edition. Purchased in 1852.

Among the examples of Bookbinding contained in Cases XV.—XVIII. the following are very beautiful specimens of the art:—

Rainerius de Pisis. *Pantheologia*. Printed by Bertholdus, Basle, about 1475.—German stamped leather binding of the 15th century.

Witichindi *Saxonis libri III*. Printed at Basle, in 1532.—Specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.

Opus eximium de vera differentia Regiæ potestatis et ecclesiasticæ. London, 1534.—On vellum. Henry VIII.'s copy. From the old royal collection.

Macchiavelli. *Il Principe*, &c. Printed by Aldus, at Venice, in 1540.—A specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.

Petri Bembi Cardinalis Historia Veneta. Venetiis, 1551.—French binding of the 16th century; with the arms of Henry II. of France, and the monogram and devices of the King and Diana of Poitiers. Bequeathed by the Right Hon. Thomas Grenville.

Petri Bembi Cardinalis Historia Veneta. Venetiis, 1551.—English binding of the 16th century; with the arms of Edward VI. From the old Royal Collection.

Calvete de Estrella. *El Viaje del Principe Don Philippe*. Antwerp, 1552.—Bound for Queen Mary I. From the old Royal Collection.

Plato. *Convivium*. Paris, 1543. — Bound for Robert Dudley, Earl of Leicester, whose crest is stamped on the cover of the volume. From the library of King George II.

Mascher. *Il fiore della Retorica*. Venice, 1560. — Bound for Queen Elizabeth, to whom the book is dedicated. From the old royal collection.

Flores Historiarum per Matthæum Westmonasteriensem collecti. Londini, 1570.—English binding of the 16th century. Presented to Queen Elizabeth by Archbishop Parker. Bequeathed by the Rev. C. M. Cracherode.

Breviarium Romanum. Paris, 1588. French binding of the 16th century. Bound by Nicholas Eve. Purchased in 1838.

The Bible. Cambridge, 1674.—Bound in embroidered velvet for King James II. Purchased in 1847.

GEORGE BULLEN.

[Guide to the Books exhibited in the King's Library, &c., 1*d*.
Guide to the Luther Exhibition in the Grenville Library, 2*d*. With facsimile
of the Tetzel Indulgence, 4*d*.]

DEPARTMENT OF MANUSCRIPTS.

THE Collections of this Department have been formed partly by the acquisition of private libraries and partly by purchases and donations accumulated from year to year. The Manuscripts of Sir Robert Cotton, of Edward Harley, Earl of Oxford, and of Sir Hans Sloane, were among the first collections brought together by the Act of Parliament of 1753, to which the British Museum owes its origin. The other collections are: The Old Royal MSS. (incorporated with the early collections in 1757), the King's MSS., collected by George III.; the Birch MSS., of the Rev. Thomas Birch, D.D.; the Lansdowne MSS., of William Petty, Marquess of Lansdowne; the Arundel MSS., of Thomas Howard, 14th Earl of Arundel; the Burney MSS., of the Rev. Charles Burney, D.D.; the Hargrave MSS., of Francis Hargrave, Q.C.; the Egerton MSS., of Francis Egerton, Earl of Bridgewater, augmented by purchases made from funds bequeathed by the Earl and by Charles Long, Lord Farnborough; the Stowe MSS., of the Marquesses of Buckingham; and the Additional MSS., the largest of all the collections, purchased from the annual parliamentary grant or acquired by donation or bequest. The Department contains upwards of 50,000 volumes, of which more than 8,500 are written in Oriental languages; 46,000 charters and rolls; nearly 7,000 detached seals and casts of seals; and upwards of 100 ancient Greek, Coptic, and Latin papyri.

THE MANUSCRIPT SALOON.

This room, in which are exhibited specimens of Ancient and Illuminated Manuscripts, Autograph Letters, Charters, and Seals, is lined with bookcases, containing on the right, or south side, the Harleian MSS., on the left the Lans-

downe and Old Royal collections, and on the east side the Cottonian Library. In the galleries above are deposited the Sloane MSS. and a portion of the Additional MSS.

On entering the Room, from the Grenville Library, the visitor has on his right hand a series of English and Foreign Charters in glazed frames. They are :—

A selection from the Anglo-Saxon Charters, of which as many as one hundred and forty are preserved in the Department.* They record grants made by Hodilredus or Ethelred, a kinsman of Sebbi, King of Essex, in the year 692-3; and by Edgar, Canute, and Edward the Confessor, Kings of England, in 961, 1031, and 1045. Grants by Kings Henry I., Henry II., Richard I., Henry III., and Edward I.; together with a deed whereby Louis, son of Philip Augustus, King of France, when fighting with the disaffected English barons against King John, makes a grant of the town of Grimsby, in Lincolnshire, in 1216; an acknowledgment by Queen Eleanor, wife of Henry III., of a debt due to Florentine merchants in England, in 1262; and a grant by Magnus, King of Man and the Isles, in 1256.

Letters Patent of Edward II., confirming articles for the reform of the government, A.D. 1311. A deed of Edward III., restoring the lands of Richard Fitz-Alan, Earl of Arundel, A.D. 1331; with a well-executed ornamental border.

Photograph of the original Articles of Liberties demanded by the Barons of King John, which formed the foundation of Magna Charta, A.D. 1215; with the Great Seal attached. The original is preserved in the Department.

Charters of William II. and Henry I.; signed with crosses by the Kings and witnesses. Decree of the Emperor Hludouicus [Louis le Débonnaire] respecting lands on the river Weser, A.D. 840.

A charter of Peter, Bishop of Beauvais, A.D. 1123; with the episcopal seal. Charter of Ferdinand IV., King of Castile, A.D. 1307; with a *bull*, or leaden seal.

Adjoining the above are two large frames, in which are enclosed a collection of books and papers containing autograph works or inscriptions. They are :—

Specimens of calligraphy, or copy-books, written in their youth by Edward VI., the Princess, afterwards Queen, Elizabeth, Charles I. when Prince, and William, Duke of Cumberland, in 1727. A manual of prayers, having on the margins some lines in the handwriting of Lady Jane Grey, and said to have been used by her on the scaffold, 12 February, 1554. The original draft of the will of Mary, Queen of

* Printed in photographic facsimile, in four volumes, entitled, "Ancient Charters in the British Museum," 1873-1878.

Scots, with corrections and additions in her hand; dated 1577. The *Basilikon Doron*, or Book of the Institution of a Prince, written by James I. for the instruction of his son, Prince Henry; wholly in the King's autograph. The original manuscript of the tragedy of "*Torismondo*," by Torquato Tasso. Ben Jonson's "*Masque of Queenes*," represented at Whitehall in 1609. An inscription written in an album, in 1651, by John Milton. An original diary, kept by John Locke, in 1679. A memorandum-book, found on the person of the Duke of Monmouth after the battle of Sedgmoor, 1685. A volume of the original draft of the translation of Homer's *Iliad* and *Odyssey*, by Alexander Pope. The corrected draft of the "*Sentimental Journey*," by Laurence Sterne. The original draft of Dr. Johnson's tragedy of "*Irene*." A volume of the writings of Frederic the Great, King of Prussia. A Dialogue, written by Jean Jacques Rousseau. Autobiography of Robert Burns, in the form of a letter; 1787. The autograph manuscript of the novel of "*Kenilworth*," by Sir Walter Scott. A leaf of the rough autograph draft of the concluding chapter of Lord Macaulay's *History of England*.

On the same side of the Room are placed other separate frames, in which are:—

1. Photograph of a deed, preserved in the Department, whereby "William Shakespeare, of Stratford-upon-Avon, Gentleman," and others mortgage a house within the precincts of the Blackfriars, London; dated 11 March, 1613, and having Shakespeare's signature affixed.

2. A document in the handwriting of the poet Edmund Spenser.

3. The original Articles of Agreement for the sale of the copyright of the "*Paradise Lost*," in 1667; with the signature and seal of John Milton.

4. A sketch-plan of the Battle of Aboukir; drawn by Lord Nelson in 1803.

5. Enumeration of the British cavalry at Waterloo, in the handwriting of the Duke of Wellington.

Returning to the entrance, the visitor has on his left hand a series of autograph letters, which are displayed in glazed cases, arranged in the following order:—

Four frames containing forty-nine letters of English and Foreign Eminent Men, from the sixteenth to the nineteenth century, among whom are: Luther, Calvin, Melancthon, Erasmus; Wolsey, Cranmer, Sir T. More, John Knox; Sir Walter Raleigh, Sir Philip Sidney, Lord Burghley, Sir Francis Bacon; John Hampden, Prince Rupert, Montrose, Clarendon; William Penn, Sir Isaac Newton, Sir Chris-

topher Wren; Michael Angelo, Albert Dürer, Rubens, Rembrandt, Van Dyck; Ariosto, Galileo; Corneille, Molière, Racine, Voltaire; Dryden, Swift, Prior, Addison, Byron; Pitt, Burke, Fox; Washington, Franklin; Marlborough, Wellington, and Nelson. The letter of Nelson is addressed to Lady Hamilton, and was written on the eve of the battle of Trafalgar, 21 October, 1805. It was found open and unfinished at his death.

Two frames containing autographs of English and Foreign Sovereigns. The English series extends from Edward IV. to George III., and includes letters of Queens Katharine of Aragon, Anne Boleyn, and Lady Jane Grey, and also Mary Queen of Scots. The Foreign series commences with the Emperor Charles V., and includes Philip II. of Spain; Francis I., Queen Catherine de' Medici, Henry IV., Louis XIV., Louis XVI., and Napoleon I. of France; Gustavus Adolphus and Charles XII., of Sweden; Peter the Great and Catherine II., of Russia; and Frederic the Great of Prussia.

Adjoining these frames, at right angles, are :—

Two frames containing autographs, generally of modern date, which have been recently acquired. Among them are specimens of the handwriting of Dr. Donne, Jeremy Taylor, George Whitefield, Thomas Gray, Shelley, Sidney Smith; Wilkie, Turner; Handel, Haydn, Beethoven, Meyerbeer, Mendelssohn, Schubert, Spohr, Rossini, Jenny Lind; and Charles Dickens.

In the centre of the Room are two table-cases containing illuminated and other manuscripts.

In the "Centre Table Case" are exhibited Manuscripts in Oriental languages. There are specimens of Sanskrit, Pali, Cingalese, Javanese, Batta, Kannadi, Armenian, and Chinese, written on paper, palm, and other leaves, bark, metal plates, or ivory; and volumes of finely written and ornamented books in Arabic and Persian.

The "North Table Case" contains illuminated and other manuscripts of European workmanship, which have been acquired in recent times. They are thus arranged :—

First Compartment.—(1.) The "Instituta Coenobiorum" of Joannes Cassianus, written in Spain, in Visigothic characters, in the tenth century; with coloured initials of interlaced and other patterns. (2.) The Psalter, in Latin, written in Flanders about the year 1300, with miniatures and illuminated initials and borders. (3.) The Psalter, in Latin, written in Lombardic characters of the twelfth century and finely illuminated.

Second Compartment.—(4.) An "Exultet" Roll, containing the service for the benediction of the Paschal Candle on Easter Eve;

written in Italy, in Lombardic characters of the twelfth century, and having pictures drawn in the reversed direction to the text, so as to be seen by the congregation as the roll fell over the front of the reading-desk. (5.) "Somme le Roy," a moral treatise compiled by Friar Laurent for Philip III. of France; written and illuminated at the beginning of the fourteenth century, and having a series of beautifully finished miniatures. (6.) The Psalter, in Latin, written and illuminated in England at the end of the thirteenth century, with a series of miniatures of the Life of Christ.

Third Compartment.—(7.) The Psalter, in Latin, written and illuminated for Alphonso the Fifth of Aragon, about the year 1442. (8.) Hours of the Virgin Mary, in Latin, written in France, and ornamented by French and Italian artists, in the fifteenth century. (9.) Hours of the Virgin Mary, in Latin, written and illuminated in France, in the fifteenth century. (10.) The Breviary of Roman use, in Latin, executed for a member of the house of Medici in the fifteenth century. (11.) A poem by Camillo Paleoti, of Bologna, dedicated to Henry VIII. of England, about the year 1513. (12.) "Office de la Vierge," calligraphically written by Nicholas Jarry in 1650.

Fourth Compartment.—(13.) The volume of English Ballads and Romances from which Bishop Percy selected the poems published under the title of "Reliques of Ancient English Poetry;" written in the seventeenth century. (14.) A treatise, in French, on the Sacrament of the Lord's Supper, composed and written by King Edward VI. in 1549. (15.) Portion of the original manuscript of "The Analysis of Beauty," by William Hogarth.

Fifth Compartment.—(16.) Hymnary, in Latin, richly illuminated and illustrated with miniatures, for the use of the Friars Hermits of St. Augustine, or Scopetini, of S. Salvatore, near Siena, in the year 1415.

Sixth Compartment.—(17.) Breviary of the Roman use, in Latin, written in Italy in the fifteenth century, with miniatures, borders, and initials in the best style of Florentine art. It appears to have been executed, about A.D. 1500, in memory of Pietro Riario, Patriarch of Constantinople, who became a Cardinal and Archbishop of Florence, and died in 1474.

On the east side of the Room are exhibited, in frames attached to the screen, a series of photographic prints from early illuminated manuscripts and from Anglo-Saxon charters, of periods from A.D. 692 to 838.

On the west, south, and east sides of the Room are placed four upright glazed cases, in which are exhibited early Biblical manuscripts.

Case A.—(1.) A volume of the CODEX ALEXANDRINUS, which contains the Greek text of the Holy Scriptures, written in uncial letters

on very thin vellum of the fifth century. The Codex is bound in four volumes, and was presented to King Charles I. by Cyril, Patriarch of Constantinople. (2.) The Books of Genesis and Exodus, according to the Peshito or Syriac version; written in the year 464, and believed to be the earliest *dated* MS. extant of any entire books of the Scriptures.

Case B.—The Bible, in the Vulgate Latin text, as revised by Alcuin, Abbat of Tours, by command of Charlemagne, between the years 796 and 800. The present copy was probably written about the year 840; and is ornamented with large miniatures and initial letters.

Case C.—A double roll containing the Pentateuch, written on goat-skin in the fourteenth century.

Case D.—A volume of the Koran, in Arabic, written in gold in the year 1305-6 for Rukn-addin Bibars, one of the Mamluk kings of Egypt.

The following Deeds and Papyri are exhibited in frames attached to the wainscot, in the north-west and north-east corners of the Room.

On the West Side.—(1.) Instrument, in Latin, on papyrus measuring $8\frac{1}{4}$ feet by 1 foot, containing a deed of sale of property in Rimini; dated at Ravenna in the year 572. (2, 3.) Photographs of two copies of the MAGNA CHARTA of King John, A.D. 1215, preserved in the Museum collection. (4.) Passport, on papyrus, granted by the Governor of Egypt in A.D. 750. (5.) Charter of Alphonso the Wise, King of Castile, of A.D. 1254, in which year, it is added, Edward, son of Henry III. of England, received knighthood from King Alphonso at Burgos. It is attested by the Moorish Kings of Granada, Murcia, and Niebla, and by seventy-seven prelates and nobles, assembled, no doubt, to celebrate the marriage of Eleanor of Castile with Prince Edward of England. (6.) Act constituting a municipal council for the city of Cologne, in 1396; with the seals of the various guilds. (7.) Original Bull of Pope Leo X., conferring on King Henry VIII. the title of Defender of the Faith, A.D. 1521. (8.) Agreement respecting Sir Richard Steele's profits in Drury Lane Theatre, 1721.

On the East Side.—A series of Papyri, four in Coptic and one in Greek, relating to the monastery of St. Phoebamon, near Hermonthis in Egypt; of the eighth and ninth centuries.

At the north end of the Room are two table-cases in which are displayed impressions of royal, ecclesiastic, monastic, and baronial Seals; the greater number being attached to original documents.

The West Table contains a complete set of impressions of the

Great Seals of English Sovereigns, from Edward the Confessor to Queen Victoria.

The East Table contains, in its several compartments, seals : (a.) of ecclesiastical dignitaries, chiefly Archbishops and Bishops of different sees of England and Wales, from the close of the eleventh to the eighteenth century ; (b.) of Abbats and Abbeys of England ; and (c. d.) of Nobles, Knights, and Ladies of rank, from the eleventh to the sixteenth century.

At the south end of the King's Library, which is entered by the north door of the Saloon, is exhibited a selection from the Stowe MSS. lately purchased by the Government from the Earl of Ashburnham, as follows :—

"Table Case 1" contains a series of Anglo-Saxon and Latin charters, wills, etc., dating from A.D. 697 to 1155. Among them are :—Grants from Uhtred, King of Kent, and Offa and Coenuulf, Kings of Mercia ; record of a suit respecting lands in Harrow and other places, co. Middlesex ; grants in co. Kent ; confirmation of a grant in Hampstead, A.D. 986 ; and wills of Æthelwyrd, A.D. 958, and Ælfhelm, early eleventh century.

In "Table Case 2" are arranged, in *Compartments a* and *b*, monastic and other charters, with seals, from A.D. 1133 to 1519. In *Compartments c* and *d* there are :—The Register of Hyde Abbey at Winchester, with drawings, of the eleventh century ; Meditations on the Virtues and Vices, in English, of about the year 1200 ; the Psalter, in Latin, with an interlinear Anglo-Saxon gloss, of the eleventh century ; Bede's "*Historia Ecclesiastica*," twelfth century ; and the "*Legenda Aurea*," fourteenth century.

"Table Case 3" contains specimens of Bindings in ivory, metal, or leather, from the thirteenth to the eighteenth century ; and Illuminated MSS., of the thirteenth to sixteenth centuries, including a small volume containing Scriptural verses written by the Duke of Somerset, the Protector, the day before his death, 155 $\frac{1}{2}$, and a collection of prayers, etc., ornamentally written for Queen Elizabeth.

In "Table Case 4" are arranged monastic, literary, and historical MSS., viz. :—

Compartments a and *b*.—Monastic and other registers and chartularies : of Durham Priory ; St. Neot's, co. Huntingdon ; Pipewell, co. Northampton ; the Corporation of Winchester ; the Hospital of St. Thomas, Southwark ; Wissett, co. Suffolk ; Brinkburn, co. Northumberland ; Gregory's Chantry, Aldersgate ; and Bradenstoke, or Maiden Bradley, co. Wilts ; thirteenth to sixteenth centuries.

Compartment c.—MSS. in English, viz. :—Lives of Saints, in verse, fourteenth century ; and "The Abbey of the Holy Ghost," "The Poor Caitiff," Gower's "*Confessio Amantis*," and Lydgate's "*Pilgrimage of the World*," fifteenth century.

Compartment d.—Historical MSS., etc., viz. :—Wardrobe-book of accounts of Edward II., 1322–1323 ; Register of Queen Elizabeth's

jewels and plate, 1574; Masque acted by the Queen and her ladies at the Court of James I.; Minute-book of the Privy Council, 1661-1670; and the Diary of Henry Hyde, Earl of Clarendon, 1688.

On four upright screens are arranged, in glazed frames, the following autographs of sovereigns, statesmen, and literary and distinguished persons; and historical documents:—

“Screen A.”—(1) Letter of Henry, Earl of Derby, afterwards King Henry IV.; (2) Return of supply of ordnance to the Royal Navy, 1513; (3) Warrant of Henry VIII., 1513; (4) Declaration of eight of the Bishops recognizing the jurisdiction of Christian princes in ecclesiastical matters, 1588; (5) Order in Council of Edward VI., confirming the use of the BOOK OF COMMON PRAYER, 1549; (6) Letter of Secretary Cecil, afterwards Lord Burghley, *circ.* 1560; (7) Queen Elizabeth to Lord Shrewsbury, concerning the custody of Mary, Queen of Scots, 1574; (8) Letter of Sir Philip Sidney, 1586; (9) Order of the Privy Council, 1587; (10, 11) Letters of Secretary Sir Robert Cecil, afterwards Earl of Salisbury, on plots against the Queen, etc., 1598; (12) Letter on the death of Queen Elizabeth, 1603; (13) Letter of Sir Thomas Edmondes, on the Brussels tapestry trade, 1605; (14) Letter of the Earl of Salisbury on the Gunpowder Plot, 1605; (15, 16) News-letters of Dudley Carleton, 1608, 1609; (17) Letter of Arabella Stuart, 1609.

“Screen B.”—(18) Letter of the Duke of Lenox, 1614; (19) Letter of Secretary Winwood, 1616; (20) SHIP-MONEY return from Kimble-Magna, co. Bucks, 1636; (21) Warrant for payment of arrears of SHIP-MONEY in co. Bucks, 1636; (22) Letter of John Hampden, 1642; (23) Letter of Sir Edward Hyde, afterwards Earl of Clarendon, 1642; (24) Letter of Oliver Cromwell, 1649; (25) Warrant for payments, with receipts signed by Milton and others, 1655; (26) Secret clause in the treaty with France, 1655; (27, 28) Documents signed by Richard Cromwell, and by the Council of State, 1658, 1660; (29) Letter of Charles II., 1672; (30-33) Letters of Lord Arlington, Lord Conway, Sir William Temple, and Sir Robert Southwell, 1673, 1677; (34) Letter of John Graham, of Claverhouse, on his defeat at Drumclog, 1679; (35) Letter of Queen Anne, 1704.

“Screen C.”—(36) Letter of Lord Somers, on the Protestant Succession, 1706; (37, 38) Letters of the Duke of Marlborough and Joseph Addison, on the Battle of Ramillies, 1706; (39) Letter of the Duchess of Marlborough, on her dismissal from Court, 1710; (40-42) Political letters of Lord Treasurer Harley, the Duke of Marlborough, and Lord Lansdowne, 1711, 1713, 1715; (43) Letter of the Duke of Cumberland, on the Battle of Culloden, 1746; (44) Note of George III., 1765; (45) Specimen of one of the stamps to be used in America, 1765.

Letters, etc., of (46) Sir Francis Bacon; (47) Thomas Lodge, the Poet, 1611; (48) Archbishop Bancroft, 1610; (49) Isaac

Casaubon, 1613; (50) Abraham Cowley, 1663; (51) William Prynne, 1664; (52) George Fox, the Quaker; (53) Sir Christopher Wren, 1688; (54) John Dryden, 1691; (55) Sir Hans Sloane, 1694; (56) Samuel Pepys, 1699; (57) John Evelyn, 1699.

"Screen D."—Letters, etc., of (58) Edward Lhwyd, the Antiquary, 1700; (59) Matthew Prior, 1700; (60) George Hickes, 1704; (61) John Locke, 1704; (62) Nahum Tate, 1715; (63) Sir Richard Steele, 1715; (64) Sir John Fortescue Aland, 1717; (65) Dr. Richard Bentley, 1717; (66) Thomas Hearne, 1718; (67) John Anstis, Garter, 1719; (68) Sir James Thornhill, 1719; (69) Humphrey Wanley, 1720; (70) Edmund Halley, Astronomer Royal, 1721; (71) Dean Swift, 1728; (72, 73) Alexander Pope, 1715, 1730; (74) Daniel Waterland, 1737; (75) Voltaire, 1746; (76) Dr. Samuel Johnson, 1770; (77) Benjamin Franklin, 1784.

In two upright cases, on the right and left, are arranged specimens of bindings in various materials, from the ninth to the present century, selected from the different collections in the Department.

E. MAUNDE THOMPSON.

[Guide to the Autograph Letters, Manuscripts, Original Charters, etc., 2*d*. Guide to the Stowe MSS., 6*d*.; with fifteen autotype facsimiles, 3*s*. 6*d*.]

PRINTS AND DRAWINGS.

THE Exhibition of Prints and Drawings in the King's Library is arranged on fifty-four screens, of which twenty at the south end, numbered 1 to 10 and 46 to 54, are devoted to the original designs by John Doyle for his "H. B." Political Sketches.

The "H. B." Sketches, which have recently been purchased from the artist's family, number in all 610 studies; nearly the whole of these are in the frames, but only 328 can actually be seen, as others are drawn on the backs of those exhibited.

SCREEN I.

[The Numbers in parentheses refer to the printed Index of Subjects, published with the volumes of Prints.]

1. (No. 1.) "The Apparition; a cabinet picture from the Downing Street Collection."
2. (No. 15.) "The Man wot prefers his Character to his Place."
3. (No. 18.) "The Jockey wot hopes in the long run to distance the Colonel, and Old Shiver-my-Timbers, &c., and win the Crown Stakes."
4. (No. 9.) "The Mysterious Visit."
5. (No. 3.) "The Old White Lion."
6. (No. 7.) "Damon and Pythias."
7. (No. 16.) "A Cabinet Curiosity."
8. (No. 12.) "A Joinder in the Pleas."
9. (No. 17.) "A Small Tea-party of Superannuated Politicians."
10. (Nos. 19, 20 & 41.) Studies of Portraits—"Sir Robert Birnie;" "Two Personages of Great Weight on the Turf;" and "Townsend."
11. (No. 20.) "Two Persons of Great Weight on the Turf."
12. (No. 22.) "The Affidavit."
13. (No. 23.) "Political Harmonics."
14. (No. 24.) "Embarkation of a French Cargo in an English Bottom."
15. (No. 25.) "The Frog and the Bull."
16. (No. 27.) "A Scene in the Court of Chancery."

SCREEN II.

17. (No. 28.) "Newcastle *versus* Newark."

18. (No. 31.) "The Vindication"; another design. (*See* No. 21.)
19. (No. 29.) "Russian Diplomacy; or, a Negotiation à la Militaire."
20. (No. 33.) "Consolation;" or, "Otium cum dignitate."
21. (No. 31.) "The Vindication." (*See* No. 18.)
22. (No. 34.) "John Bull's Complaint to the Public School-master."
23. (No. 39.) "Bombardment Extraordinary."
24. (No. 42.) "A Bright Thought."
25. (No. 44.) "The March of the Russians among the Turks."
26. (No. 45.) "New Police Activity."
27. (No. 46.) "The Speaker."
28. (No. 48.) "A Political Ruse."

SCREEN III.

29. (No. 49.) "The Alteration in the Currency."
30. (No. 36.) "Sir R. Peel as a Knight."
31. (No. 47.) "A Wild Elephant led between Two Tame Ones."
32. (No. 50.) "A New Farce," called "A Country Meeting."
33. (No. 52.) "The Abatement."
34. (No. 54.) "A Very Impertinent Question."
35. (No. 55.) "Cobbett's Lecture."
36. (No. 56.) "A Pair of very Riotous Fellows."
37. (No. 58.) "Auction Extraordinary."
38. (No. 65.) "Alas! Poor Yorick!"
39. (No. 59.) "A Touch of the Palpable Obscure."
40. (No. 60.) "The Woolsack, a Sketch from Nature."
41. (No. 61.) "A Hint to Duellists."
42. (No. 68.) "The Magic Mirror; or, a Peep into Futurity."

SCREEN IV.

43. (No. 70.) "The Greek Papers."
44. (No. 71.) "The Gheber Worshipping the Rising Sun."
45. (No. 73.) "A Royal Commission."
46. (No. 109.) "A Handsome and Promising Pupil."
47. (No. 191.) "Swearing of the Horatii."
48. "Sketch at Brighton."
49. (No. 193.) "Design for a New Coinage. The Reverse of a Sovereign."
50. (No. 192.) "The Mountain in Labour."—"Parturiunt montes, nascitur ridiculus mus."
51. (No. 197.) "Coroner's Inquest upon the Body of the late Administration."
52. (No. 198.) "A late Scene at Hounslow, at the Sign of the Red Lion."
53. (No. 199.) "Up and Down, or the Political See-saw."
54. (No. 200.) "A Scene from Cinderella."

55. (No. 202.) "A Scene from the Farce of 'I'll be your Second'; the part of Placid by the D—— of C——; his first appearance in that Character."
 56. (No. 203.) "Who are We?"
 57. (No. 207.) "The New Reform Coach."
 58. (No. 210.) "Oliver Cromwell Dissolving the Parliament."

SCREEN V.

59. (No. 211.) "A Battle Royal, or a Set-to for a Crown."
 60. (No. 212.) "A Parliamentary Group."
 61. (No. 213.) "The Rival Artists."
 62. (No. 488.) "An Old Song to a New Tune."
 63. (No. 491.) "We, the People of England."
 64. (No. 553.) "None but the Brave Deserve the Fair."
 65. (No. 554.) "A Trap-ist on Retreat."
 66. (No. 555.) "A Scene from 'Don Giovanni.'"
 67. (No. 560.) "A Contrast."
 68. (No. 561.) "Van Amburgh Outdone."
 69. (No. 562.) "Scene from Macbeth."
 70. (No. 563.) "A Row in the Playground."
 71. (No. 567.) "Coach dinner; Castle Inn, Windsor."
 72. (No. 568.) "A Deserter."
 73. (No. 570.) "A Coachman Wanted; Candidates for the Place."
 74. (No. 566.) "Another Peep into the Playground; 'You're none of my Child.'"
 75. (No. 572.) "Comic Pantomime—curious Metamorphosis."

SCREEN VI.

76. (No. 574.) "The Rival Quixotes."
 77. (No. 573.) "Feeding the Animals—Change of Diet."
 78. (No. 577.) "Playing off a Practical Joke upon an Old Friend."
 79. (No. 579.) "A Council of War."
 80. (No. 578.) "A Triangular Duel. Not from Midshipman Easy."
 81. (No. 580.) "Jack Frost in Downing Street."
 82. (No. 581.) "H. B. Discovered in his Studio."
 83. (No. 582.) "A Leaf out of Nicholas Nickleby."
 84. (No. 585.) "Who's to have the Stick."
 85. (No. 591.) "A Scene from the Farce of 'The Invincibles.'"
 86. (No. 590.) "Whist."

SCREEN VII.

87. (No. 593.) "The Thimble-Rig."
 88. (No. 594.) "A Scene from Don Giovanni."
 89. (No. 595.) "Gulliver and his Nurse."
 90. (No. 597.) "Child's Play. Chorus, 'Can't get out.'"

- 91. (No. 600.) "New Version of 'Can't get out.'"
- 92. (No. 606.) "Men of Feeling."
- 93. (No. 609.) "Fall of Achilles."
- 94. (No. 607.) "Symptoms of Insubordination."
- 95. (No. 617.) "Doing Penance."
- 96. (No. 610.) "The Road to Ruin."
- 97. (No. 611.) "Practicing the Tournament."
- 98. (No. 612.) "A Trip to Dover."

SCREEN VIII.

- 99. (No. 619.) "Friar Tuck and the Sacristan."
- 100. (No. 627.) "The New Leader of the Opposition."
- 101. (No. 629.) "Muscipula."
- 102. (No. 624.) "Beauty and the Beast."
- 103. (No. 618.) "An Irish Wake."
- 104. (No. 576.) "Oliver introduced to the Respectable Old Gentleman."
- 105. (No. 625.) "Sheriff's Sale."
- 106. (No. 623.) "Power on its Last Legs."
- 107. (No. 626.) "A Scene from Faust."
- 108. (No. 636.) "Apollo and the Tuneful Nine."
- 109. (No. 634.) "Cupid Taming the Elements."
- 110. (No. 633.) "Omnibus Race."
- 111. (No. 632.) "Comus and the Lady."
- 112. (No. 642.) "The Dilly Looking Up."

SCREEN IX.

- 113. (No. 643.) "A Brummagem M.P."
- 114. (No. 647.) "Chess—Perpetual Check—Game Drawn."
- 115. (No. 630.) "'Tableau from the New Play of 'Mary Stuart.'"
- 116. (No. 646.) "New Game of Snap-apple."
- 117. (No. 656.) "Dives and Lazarus."
- 118. (No. 649.) "The Shuttlecock Ministry."
- 119. (No. 654.) "Vacation Amusements, No. 4; Cultivating the Fine Arts, Etching, &c."
- 120. (No. 558.) "The Broken Hong Merchant."
- 122. (No. 662.) "Political Show Box."
- 123. (No. 657.) "Newest Edition of Dame Partington and Her Mop."
- 124. (No. 663.) "The New Pasha of Egypt."
- 125. (No. 638.) "A Pair of Wood-be Conservatives."
- 126. (No. 655.) "Vacation Amusements, No. 5; Angling."
- 127. (No. 665.) "The Bull and the Frog."
- 128. (No. 661.) "Pandora."

SCREEN X.

- 129. (No. 669 & 70.) "The Procession of the Flitch of Bacon."
- 130. (No. 673.) "A Criminal in Custody."

131. (No. 674.) "New Tale of a Tub."
132. (No. 675.) "Cicero in Catilinam."
133. (No. 678.) "A Scene from the 'Hypocrite.'"
134. (No. 679.) "An Agricultural Subject."
135. (No. 680.) "Vingt-un versus Fives."
136. (No. 686.) "Scene from 'Der Freischutz.'"
137. (No. 687.) "Fishing for a Budget."
138. (No. 691.) "A Good Man Struggling with Difficulties."
139. (No. 697.) "Another Curtius; a Picturesque Finale."
140. (No. 713.) "A Cautious Game."
141. (No. 724.) "Good 'Training.'"
142. (No. 726.) "Cutting the Gordian Knot."
143. (No. 736.) "Acis and Galatea."
144. (No. 715.) "Exchequer Bill Affair; a Dark Transaction."
145. (No. 721.) "Burning a Prime Minister in Effigy."
146. (No. 702.) "The Dog in the Manger."
147. (No. 757.) "Bellerophon in Danger."
148. (No. 773.) "New Illustration of Frankenstein."
149. (No. 498.) "Awful Scene from Tom Thumb."
150. (No. 737.) "Mercury, having Lulled Argus to Sleep,
carries off the beautiful Milch Cow Io."
151. (No. 728.) "Extraordinary Case of Nightmare."
152. (No. 727.) "A Bitter Draught."

SCREEN XLV.

153. (No. 668.) "The Waits."
154. (Nos. 704 & 706.) "A Pair of Long-headed Fellows," and
"The Fox and the Crow."
155. (No. 709.) "Simple Arithmetic."
156. (No. 695.) "A Pit-i-able Situation."
157. (No. 667.) "The Taking of Chusan."
158. (No. 650.) "Breaking up for the Vacation."
159. (No. 719.) "Late Attempt at Suicide."
160. (No. 717.) "A Cabinet Pudding."
161. (No. 711.) "A New Omnibus."
162. (No. 710.) "A New Reading to the Political Phrase,
"Finality.'"
163. (No. 716.) "Breaking up of the Ice; a Sad Disaster."
164. (No. 712.) "A Great Diplomatist Discovering a New-Market
for his Talents."
165. (No. 729.) "A Knock-Down Blow."
166. (No. 731.) "The Frogs and King Stork."
167. (No. 732.) "A Suggested Transformation; or, Reform of the
Reformed House."
168. (No. 738.) "The Consolations of Travel."
169. (No. 742.) "A Scene from the 'Second Part of Henry IV.'"
170. (No. 769.) "A Sweeping Insinuation."
171. (No. 777.) "A Dutiful Subject and no Mistake"

- 172. (No. 779.) "Characteristic Dialogue between Two Irish Chieftains."
- 173. (No. 782.) "Design for a Cartoon; Father Mathew giving the Temperance Medal to Samuel Rogers."
- 174. (No. 783.) "A Visit of Condolence; or, Three Knights Companions in Misfortune."
- 175. (No. 791.) "First Catch your Hare."
- 176. (No. 793.) "Our Hero Caught Napping at Last."

SCREEN XLVI.

- 177. (No. 861.) "Jason, aided by Medea, carries off the Golden Fleece."
- 178. (No. 831.) "Substance and the Shadow."
- 179. (No. 802.) "The Happy Family."
- 180. (No. 804.) "Hercules, assisted by Iolas, attacks the Indian Hydra."
- 181. (No. 845.) "Not Caught Yet."
- 182. (No. 832.) "Two Great Pillars of the Church."
- 183. (No. 809.) "The Flight of Daedalus and Icarus."
- 184. (No. 794.) "The late Threatened Upset near Windsor."
- 185. (No. 798.) "The Finding of the Infant Moses."
- 186. (No. 800.) "A Contrast between the Cares of Office and the Ease of Opposition."
- 187. (No. 754.) "The Modern Sampson Carrying Off the Gates of *Somnauth*."
- 188. (No. 733.) "The Political McAdam."
- 189. (No. 746.) "A Pleasant Situation."
- 190. (No. 759.) "New Version of the Two Kings of Brentford Smelling at One Rose."
- 191. (No. 771.) "The Fate of Actæon."
- 192. (No. 752.) "Curious Ins and Outs; or, The Disputed Thunder."
- 193. (No. 755.) "Some of the Ins and Outs of this World."
- 194. (No. 772.) "Three United States-Men."

SCREEN XLVII.

- 195. (No. 778.) "A Scene from the 'Critic.'"
- 196. (No. 786.) "Swallowing the Leek."
- 197. (No. 784.) "The Fame of Raleigh Eclipsed."
- 198. (No. 768.) "A Song of Triumph."
- 199. (No. 770.) "Cupid blowing Bubbles."
- 200. (No. 767.) "A Cutter for Sale."
- 201. (No. 805.) "A Lesson in Elephant Riding."
- 202. (No. 792.) "Angling Extraordinary."
- 203. (No. 813.) "The Treaty between the Sheep and the Wolves."
- 204. (No. 790.) "John Wilkes—Something between Lord Lovat."
- 205. (No. 810.) "The Pas de Fascination."
- 206. (No. 801.) "Jack Cade's Insurrection."

SCREEN XLVIII.

- 207. (No. 833.) "Catherine and Petruchio."
- 208. (No. 837.) "Soirées Mysterieuses."
- 209. (No. 815.) "A Scene from the 'Beggar's Opera.'"
- 210. (No. 841.) "Great Cry and Little Wool; or the Right of Search *versus* the Right of Visit."
- 211. (No. 817.) "Open Locks, Whoever Knocks; Witches' scene from 'Macbeth,' with a new cast of characters."
- 212. (No. 840.) "Mock Heroics; or a scene from 'Macbeth' dreadfully burlesqued."
- 213. (No. 847.) "A Scene from Vathek (Realised)."
- 214. (No. 835.) "Two Penitents Kneeling at the same Shrine."
- 215. (No. 836.) "The Troubadour; or, a Flirtation between the Chivalry of Oxford and the *Beauty* of Young England."
- 216. (No. 843.) "A Great Actor between Tragedy and Comedy."
- 217. (No. 849.) "The new Christmas Pantomime."
- 218. (No. 897.) "An Old Coastguard Looking Out."
- 219. (No. 882.) "Telemachus and Mentor."
- 220. (No. 887.) "Alarming Case of Indigestion; the Doctor called in."
- 221. (No. 851.) "The Drill: Dismiss! As you were."

SCREEN XLIX.

- 222. (No. 869.) "An Irish Faction Fight."
- 223. (No. 867.) "Protection; a Hen and Chickens of an extremely Game Breed; not to be found in any work on Ornithology."
- 224. (Nos. 858 and 859.) "New Version of John Gilpin (after Stothard)."
- 225. (No. 852.) "Christmas Pantomime, No. 2; Extraordinary Harlequin Leap!"
- 226. (No. 864.) "A Brummagem Martyrdom; or Saxon Persecution in the year 1846."
- 227. (No. 856.) "The Trojans petition Dido for Protection."
- 228. (No. 879.) "Rather Sharp Practice in Diplomacy; or a Curious Illustration of the 'Entente Cordiale'" (announcement of the Spanish marriages).
- 229. (No. 872.) "The Fall of Cæsar."
- 230. (No. 876.) "An Interesting Group: Misfortune makes us acquainted with strange Bed-fellows."
- 231. (No. 877.) "A Lesson in Elocution: The Professor Enforcing his Precepts by Example."
- 232. (No. 874.) "Sparring; a Set-to without the Gloves by Way of Wind-up."
- 233. (No. 870.) "Medea having Destroyed her Children, vanishes in a Chariot drawn by Winged Dragons."

SCREEN L.

- 234. (No. 892.) "The Mask of Comus, as now being Performed at the Theatre Royal, Madrid, with amazing Success."
- 235. (No. 893.) "A Brummagem Don Quixote meditating his Grand Attack upon the Leading Giant."
- 236. (No. 894.) "Another St. Sebastian Shot at by Cruel Archers."
- 237. (No. 896.) "The Old Donkey Turned Restive at Last."
- 238. (No. 902.) "The Rivals; Extremes Meet."
- 239. (No. 901.) "The Modern Deluge; after Raphael."
- 240. (No. 900.) "A Scene from the Farce of 'The Critic;' a little altered."
- 241. (No. 899.) "Materials for a Strong and Adhesive Government; a Peep into the Lobby on the Occasion of a Late Division."
- 242. (No. 886.) "The Seven Bold Swabians who sallied forth with One Spear."
- 243. "The Duke's Horse Appearing to Lord Morpeth."
- 244. (No. 881.) "Perseus Flying to the Rescue of Andromeda."
- 245. (No. 888.) "A Fancy Ball; winding up with Sir Roger de Coverley, in Appropriate Costume."
- 246. (No. 889.) "The State Waggon in Difficulties."
- 247. (No. 890.) "A Study for a Caius Marius, sitting amidst the Ruins of Carthage; rather a serious subject."
- 248. (No. 891.) "Unhappy Ghosts Wandering on the Banks of Styx, while Charon in his Boat ferries over the Elect to the Elysian Fields."
- 249. (No. 891.) The same subject. No. 2.

SCREEN LI.

- 250. Portrait of Duke of Wellington, whole length, speaking in the House of Lords.
- 251. Portrait of an Officer of the Blues standing by his Horse.
- 252. (No. 803.) "Alexander and Diogenes."
- 253. (No. 806.) "Bear Baiting; or, Old English Pastimes Revived."
- 254. Portrait of M. J. Sadler, M.P., whole length, standing, speaking.
- 255. Portrait of Sir Henry Hardinge, whole length, walking to left.
- 256. (No. 914.) "Breaking Cover; a Desperate Struggle for the Lead. Consequences of leaping short."
- 257. "Orpheus putting Cerberus to Sleep."
- 258. (No. 915.) "The Ass and the Sick Lion."
- 259. (No. 917.) "New Illustration of Hudibras" (after Hogarth).
- 260. (No. 903.) "The Harpies Attacking the Daughters of Pandarus (after Flaxman)."
- 261. "Struck Speechless—on the Point of Dissolution."

- 262. (No. 911.) "Cincinnatus Again! or, the Prophecy Fulfilled."
- 263. (No. 909.) "An Old So'ger in Marching Order."
- 264. (No. 904.) "A Strong Case for Shortening the Hours of Labour."
- 265. (No. 912.) "The Sibyl presenting the Mysterious Writings to Tarquin, who, 'with gay audacity,' rejects the Proposed Treasure."
- 266. (No. 913.) "Concert Monstre; or, Musical Congress Extraordinary, after Hogarth (100 years)."
- 267. (No. 907.) "The Financial Bobadil."

SCREEN LII.

- 268. "Oh, you Ungrateful Man!"; George IV., a Lady, and the Duke of Wellington.
- 269. "A Pair of Simpletons."
- 270. Mr. Roebuck and Sir J. Graham bowing to one another.
- 271. (No. 906.) "A Parliamentary Souvenir, No. 2."
- 272. (No. 900.) "A Scene from the Farce of 'The Critic'; a little altered."
- 273. "Penelope"; on reverse an equestrian portrait.
- 274. "A Game at Knock-'em-Downs."
- 275. "One Cheer More!"
- 276. (No. 904.) "A Strong Case for Shortening the Hours of Labour."
- 277. Group of the Graces.
- 278. (No. 907.) "The Financial Bobadil."
- 279. "A Wedding Interrupted; Sir R. Peel, O'Connell, Inglis, and Sibthorpe."
- 280. Venus protecting Paris, (Palmerston and Brougham).
- 281. Lord Sidmouth kneeling beside Lord Eldon.
- 282. An awkward squad, with D'Israeli in front.
- 283. (No. 621.) "A Distinguished Teetotalist, soliloquising *à la* Cardinal Wolsey, upon the mutability of human affairs."
- 284. Hercules and the Hydra (Duke of Cumberland, Eldon, and Wellington).
- 285. The Duke of Wellington being carried in triumph by genii.
- 286. (No. 616.) "Altered circumstances of Mr. Mantalini!"
- 287. (No. 603.) "A Pressure from Without."
- 288. Portrait of George IV., driving in a chaise.

SCREEN LIII.

- 289. Portrait of Miss Fanny Kemble, sitting on the balcony as Juliet.
- 290. Portrait of John Liston, the actor; bust.
- 291. Portrait of John Liston, in various characters.
- 292. Portrait of the King's Piper.
- 293. Portrait of Edmund Kean and a Gentleman.

- 294. Portrait of Duke of Wellington; returning from a review in a chaise.
- 295. Portrait of Lord Lyndhurst, in judicial dress; to the waist.
- 296. Portrait of Daniel O'Connell, M.P.; half length, left profile.
- 297. Portrait of Sir Robert Peel; to the knees, standing.
- 298. Portrait of Duke of Brunswick; riding to right.
- 299. Portrait of Count D'Orsay; riding to left.
- 300. Portraits of Duke of Cumberland and Prince George.
- 301. Portrait of Lord Denman; riding to right.
- 302. Portrait of Admiral Sir Edward Codrington; riding to left.
- 303. Portrait of Lord Ellenborough; riding to left.
- 304. Portrait of Albany Fonblanque; riding to left.

SCREEN LIV.

- 305. Portrait of Joseph Hume, M.P., riding to right.
- 306. Portrait of Lord Aberdeen, riding to right.
- 307. Portrait of Lord Eversley, riding to right.
- 308. Portrait of Sir Francis Burdett, riding to right.
- 309. Portrait of Lord Hill, riding to left.
- 310. Portrait of Duke of Hamilton, riding to left.
- 311. Portrait of Earl Grey, riding to left.
- 312. Portrait of Prince Esterhazy, riding to right.
- 313. Portrait of Duke of Norfolk, riding to right.
- 314. Portrait of Lord Ellenborough, riding to left (smaller).
- 315. Portrait of Lord Jersey, riding to the right.
- 316. Portrait of the Grand Duke Michael of Russia, riding with Prince Albert, the Duke of Wellington, &c.
- 317. Portrait of Sir Robert Peel, riding to the left.
- 318. Portrait of Marquis of Londonderry, riding to the right.
- 319. Portrait of Lord Rolle, riding to the left.
- 320. Portrait of Duke of Rutland, riding to the right.
- 321. Portrait of Mr. Pattison, M.P., riding to the left.
- 322. Portrait of Earl Spencer, riding to the left.
- 323. Portrait of Sir Frederick Trench, riding to the right.
- 324. Portrait of Lord John Russell, riding to the left.
- 325. Portrait of Lord Templetown, riding to the right.
- 326. Portrait of Duke of Wellington, led by "Peace."
- 327. Portrait of Earl of Westmorland, riding to the left.
- 328. Portraits of a Lady and Gentleman, riding to the right. (The Queen and Prince Albert).

On Screens 11 to 44 are exhibited Maps, Plans, and Views of London, selected from the Collection formed by the late Mr. Frederick Crace, and purchased by the Trustees.

The whole collection consists of between 5,000 and 6,000 prints and drawings, 1,108 of which are here exhibited.

A general account of the collection cannot be better given

than in the words of the collector's son, Mr. John Gregory Crace, prefixed to the printed catalogue compiled by him, and published in the year 1878 :—

“The Collection of Maps, Plans, and Views of London, of which his Catalogue can give but an imperfect idea, was formed by my late father, Frederick Crace. More than sixty years ago he had begun to collect Maps and Views of London—a pursuit in which he was probably encouraged by the fact that as a Commissioner of Sewers he had frequent occasion to consult old plans of London ; but during the last thirty years of his life he collected systematically and with a definite object.

The Maps, Plans, and Views, herein enumerated and described, are arranged in a series of fifty-seven portfolios of uniform size ; besides these, there are eighteen large rollers with mounted Maps and Plans, three volumes of Maps, and one volume of Illustrations of Frost Fairs on the Thames.

The Maps of London, commencing in 1560, form one continuous series, representing the gradual growth of this mighty City up to the year of my father's death in 1859. Some of the Maps are, I believe, unique, and many of them are of great rarity. The earlier Maps are, in fact, bird's-eye views, giving rude representations of many of the principal buildings ; some convey also much interesting information. Thus in Braun's Map of 1572 (No. 13), republished in Belleforest's 'Cosmography,' London is described as '*Ennoblie pour le commerce de plusieurs Nations, bien peuplée de Maisons, ornée de Temples, magnifique en Palais, illustrée pour les bons esprit y nouris.*'

In the Map No. 84, published 1724, the Customs Duties of London are estimated at £300,000 per annum ; and it states that 800 hackney coaches are allowed to ply, giving the rates for hire of them.

Some of the Maps give views of the principal buildings : Ogilby's large Map (No. 58), which is 7 feet 7 inches long and 5 feet high, '*London surveyed by Wm. Morgan,*' published 1677, gives a series of illustrations of great interest, especially one of Whitehall Palace, and at the bottom of the sheet is a 'Prospect of London and Westminster.'

Various Plans also represent important properties, such as the Greye Friars, St. Bartholomew's Priory and Hospital, Gresham College, the Bank, the Goring Estate where Buckingham Palace stands, Tart Hall, the Manor of Eburie, the Grosvenor Estates, the Bailiwick of St. James's, and the Pest-house Craven Hill Estate : the production of this last plan by my father in the Court of Chancery, in 1858, is believed to have decided the question of the ownership of the property.

The Views of London are so numerous that, though many of them are of great interest, it is difficult to particularise them. I must mention, however, a fac-simile copy of the View of London by Ant. Van Wyngaerde, now in the Bodleian Library, which is as valuable for its artistic merit as for its undoubtedly faithful representation of London about 1550. It is 10 feet long and 17 inches high, and gives a most picturesque view of Southwark and London Bridge, with its

towers and houses in the foreground, and a bird's-eye view of the whole City from Westminster to the Palace of Placentia, by Greenwich; St. Paul's is beautifully shown, with its tall spire. There are fine views of the City also by Vischer 1620, by W. Hollar 1647, by Kip 1748, and by Buck 1749, each of these being about 7 feet long and 18 inches high, and all of them having the merit of truthful representation, for they corroborate each other. In the Collection will be found many fine views by Hollar, especially those scarce ones of Arundel House. Of Clarendon House there is a rare print by Spilburgh, and of Gresham's Royal Exchange there are the two prints by Hogenburgh, of 1570.

Many of the Drawn Views are admirable for their artistic merit as well as for their antiquarian interest, such as those by W. Capon, P. Sandby, T. Sandby, R. B. Schnebbelie, Major Yates, J. Findlay, J. Buckler, G. Shepherd, and by T. H. Shepherd, whose water-colour Drawings, made under my father's guidance, will be found by hundreds in this Collection. My father's ambition was to illustrate every building of note in this great City, and the Catalogue will show with what diligence and success he followed up his task.

But in addition to the buildings, the Views illustrate in many ways the habits of the people and occurrences of the time. The Great Fire of London, in 1666, is represented in many Views by Hollar and others; the Waterworks by London Bridge, Fireworks on the River and in the Parks, Executions on Tower Hill and at Tyburn, and Frost Fairs on the Thames, will be found fully illustrated.

Old Inns, with their galleried court-yards, in the City and in Southwark, the old Theatres at Bankside, as well as the early ones in Dorset Gardens, Golden Lane, Drury Lane, Covent Garden, and the Haymarket, are here recorded. There are many views of Ranelagh and its masquerades of the last century, as well as of Vauxhall from its beginning to its close in our own time. In the grand View of St. James's Park, by Kip 1710, are shown men playing at Pale Maille, so called by King James I., resembling our modern game of croquet; and in views of Entrance into London by Hyde Park Corner, and Blackfriars Bridge, as well as of the Bank, dated 1800 to 1802, omnibuses will be seen on four, six, and eight wheels. The Promenades on the Mall in St. James's Park illustrate the Costumes of various periods from 1735 to 1800.

In forming the Catalogue I have adopted the actual titles of the engraved Maps and Views, and have attached the dates where they can be found. I have also given the sizes of every Drawing and Print, the first dimension being the width, and the second the height of the plate, this last in some few cases including the title.

The present work will, I trust, be of some use to collectors of the topography of London, and may interest also those who desire to trace the gradual development of this great City; but my principal object in preparing this Catalogue is to put on record, in a clear form, the value and extent of what my late father accomplished.

Considering the enormous extent of the Collection, it will scarcely be believed that the greater part of these Maps, Plans, and Views

were not only sorted and arranged, but mounted uniformly on tinted paper by his own hands in his leisure hours.

I may be excused if I give a few particulars of the compiler of so laborious a work. He was born June 3, 1779. Following the profession of his father, he was extensively employed in the decoration of the Royal Palaces and of other important works. He married, in 1804, Augusta, daughter of Mr. John Gregory, J.P., of Chelsea, who was the Treasurer of the Whig Club and a friend of Charles James Fox.

My father's kind and genial disposition gained him a large circle of friends, to whom his enthusiasm in the work, and the unceasing industry which he brought to bear in forming this Collection, were well known. As it was the labour so it was the solace of his latter days. As his Collection increased, his love for it became all the stronger; and he worked at it without intermission, even through failing health, until, to use the words of Strype on old Stow, '*prevented by Sickness-bringing Death,*' he '*imparted not only his good intentions, but best collections also unto me,*' and I have endeavoured thus '*to perfect so well deserving a work.*'

My father died September 18, 1859, in his eighty-first year.

Since his death I have regarded it as a duty to complete the arrangement of the Collection, and to compose this Catalogue of the contents.

It was his great desire that the Collection should remain unbroken, and eventually be placed in some public institution. To the fulfilment of that desire the publication of this Catalogue may possibly contribute."

PRINTS AND DRAWINGS FROM THE COLLECTION FORMED BY THE LATE MR. FREDERICK CRACE.

No. of
Screen.

11. The Tower of London, Wapping, and the Docks.
Nos. 159—182.
12. Deptford, Greenwich Hospital, and Frost Fairs on the Thames.
Nos. 183—195.
13. Kensington Palace, Gardens, and Hyde Park.
Nos. 196—225.
14. Kensington, Knightsbridge, and Hyde Park Corner.
Nos. 226—277.
15. Piccadilly, Burlington House, &c.
Nos. 278—312.
16. Piccadilly (east end), Carlton House, &c.
Nos. 313—339.
17. St. James's Street, Palace, Square, Haymarket, &c.
Nos. 340—387.
18. St. James's Park, Palace, &c.
Nos. 388—395.

No. of
Screen.

19. St. James's Park, Palace, The Horse Guards, &c.
Nos. 396—419.
20. St. James's Park, Horse Guards, and Fireworks in the Park.
Nos. 420—438.
21. Buckingham House, St. James's Park.
Nos. 439—461.
22. Chelsea, The Bun House, and Ranelagh Gardens.
Nos. 462—485.
23. Westminster, Tothill Fields, Millbank, &c.
Nos. 486—521.
24. Westminster, The Abbey, School, &c.
Nos. 522—548.
25. Westminster, The Old Sanctuary, Old Palace Yard, Houses of
Parliament, &c.
Nos. 549—582.
26. Westminster, New Palace Yard, Whitehall, &c.
Nos. 583—624.
27. Whitehall, The Horse Guards, Admiralty, &c.
Nos. 625—648.
28. Charing Cross, Hungerford Market, and The Strand.
Nos. 649—677.
- 29 and 30. These screens have been removed for re-arrangement.
31. Covent Garden, Drury Lane, and Temple Bar.
Nos. 777—802.
32. Temple Bar (*continued*), Fleet Street, &c.
Nos. 803—839.
33. The Temple, Fleet Street, Ludgate Hill, &c.
Nos. 840—873.
34. The Old and New St. Paul's Cathedrals.
Nos. 874—898.
35. St. Paul's School, Doctors' Commons, Thames Street, Billings-
gate, &c.
Nos. 899—941.
36. Lower Thames Street, The Tower, &c.
Nos. 942—977.
37. Tower Hill, Cheapside, &c.
Nos. 978—1010.
38. Cheapside (*continued*), Bow Church, &c.
Nos. 1011—1039.
39. The Mansion House, Guildhall, &c.
Nos. 1040—1074.
40. The Bank of England, Royal Exchange, &c.
Nos. 1075—1094.
41. The Royal Exchange (*continued*).
Nos. 1095—1115.
42. Lombard, Fenchurch, and Leadenhall Streets.
Nos. 1116—1171.
43. Aldgate, Fish Street Hill, The Monument, Bishopsgate Street,
&c.
Nos. 1172—1214.

No. of
Screen.

44. Threadneedle Street, Moorfields, Finsbury Square, &c.

Nos. 1215—1269.

TABLE-CASE I.—Vauxhall and Lambeth; Theatres and Places of Entertainment.

Nos. 1—25.

TABLE-CASE II.—Lambeth and Southwark: Ancient Houses and Inns.

Nos. 26—51.

TABLE-CASE III.—Southwark: Hospitals, Asylums, and Grammar Schools.

Nos. 52—67.

TABLE-CASE IV.—Southwark and Lambeth Grammar Schools, Churches, and Lambeth Palace.

Nos. 68—92.

[Drawings, Prints, and other illustrative works are exhibited in the Second North Gallery on the Upper Floor. See Page 107.]

SIDNEY COLVIN.

DEPARTMENTS OF ANTIQUITIES.

THE collections in these Departments are divided into two series. The first, consisting of Sculpture, including Inscriptions and Architectural remains, occupies the Ground Floor of the South-western and Western portions of the building; and to this division have been added some rooms in the basement, not originally designed for exhibition, but now supplying the only space which the extensive acquisitions from Assyria and other countries have left available for that purpose. The second series, placed in a suite of rooms on the Upper Floor, comprehends all the smaller remains, of whatever nation or period, such as Vases and Terracottas, Bronzes, Coins, and Medals, and articles of personal or domestic use. To the latter division is attached the collection of Ethnographical specimens.

The arrangement of the series of Sculptures is still incomplete. So far, however, as that arrangement has been carried, the collections are so disposed as to admit of being visited, with few exceptions, in chronological order, from the earliest monuments of the Egyptian Pharaohs down to the latest memorials of the Roman dominion in this country. The peculiar form of the galleries has made it necessary to place the most ancient remains at the North-western extremity, which is farthest from the Entrance Hall. The arrangement of the four principal series of sculptures may be stated generally as follows: the Roman, including the mixed class termed Græco-Roman, occupies the South side, running East and West: the Greek, strictly so called, the Assyrian, and the Egyptian, form, approximately, three parallel lines, running North and South, at right angles to the Roman.

Between the Entrance Hall and the Reading Room is

THE NEW LYCIAN ROOM,

Containing a collection of architectural and sculptured remains obtained from ancient cities in Lycia, and removed from that country in two expeditions undertaken by Her Majesty's Government in the years 1842-1846, under the direction of Sir C. Fellows, by whom the greater part of them were discovered. The numbers on the marbles painted in black refer to the present Guide. Those in red are the numbers attached to the same marbles as they were arranged in the old Lycian Room.

No. 1, in the West half of the Room, is the tomb of a Satrap of Lycia, with a roof in the form of a pointed arch surmounted by a ridge. On each side of the roof is a relief representing an armed figure in a *quadriga*; along the ridge are reliefs; on one side, a combat of warriors on horseback and on foot, and on the other, a hunting scene; in the Western gable is a small door for introducing the body of the person interred in the tomb. On one side of the tomb is a relief of warriors on foot attacking cavalry: on the opposite side is a Satrap seated, apparently receiving a deputation: at one end is a draped male figure, who appears to be crowning a nude figure; at the other end are two figures, armed with cuirasses, one of whom appears to be crowning the other. Inscriptions in Lycian characters are incised above this frieze on the North and South sides of the monument, in the frieze itself on the East side, and on the North side of the ridge which crowns the roof. According to the latest interpretation of these inscriptions they record the building of the tomb of Paiafa, a Lycian, for himself (Savelsberg, *Lykische Sprachdenkmäler*, Pt. II. p. 190).

No. 2, in the East half of the Room, is the roof of a tomb similar to No. 1. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing; below these reliefs is, on each side of the roof, Bellerophon in a *quadriga* attacking the Chimaera, in low relief; he is accompanied by a charioteer. On the South side of the monument is an inscription in Lycian characters, which, according to the latest interpretation, records the name of Mārāhi, the builder of the tomb, and that of the sculptor employed on it (Savelsberg, *Lykische Sprachdenkmäler*, Pt. II. p. 205).

No. 3, in the West half of the Room, is a restored model of the edifice commonly known as the Nereid Monument, discovered at Xanthos by Sir C. Fellows, under whose direction the model here exhibited was made. In the pedestal on which this model stands are inserted a ground plan, showing the position of the remains when found *in situ* by Sir C. Fellows, and a picture of the scene of the

discovery. The Monument, as thus restored, is an Ionic peristyle building, with fourteen columns placed round a solid *cella*, and with statues in the intercolumniations, the whole elevated on a basement, *podium*, which stands on two steps. This building was supposed by Sir C. Fellows to have been a trophy in memory of the conquest of Lycia by the Persians under Harpagos, B.C. 545; but this is not probable, as the style of the architecture and sculptures shows that it must be assigned to a much later date. Recent authorities suppose this monument to have been erected in the first half of the fourth century B.C., in honour of a native Satrap or ruler of Lycia, probably the Satrap Perikles, who, as we know from a fragment of Theopompus (*Fragmenta Hist. Graec. I. p. 95*), attacked and captured the town of Telmessos.

On the walls of the Room are the several friezes which decorated the building (Engraved, *Mon. d. Inst. Arch. Rom. X. Pl. 13-18*). Nos. 4-19 are slabs of the broad frieze which is believed to have encircled the lowermost part of the basement, representing a battle between Asiatic warriors, some of whom are mounted, and Greeks. These are placed round the West half of the Room.

Nos. 20A-37 are portions of the narrow frieze which ran round the uppermost part of the basement (see the Model), and which represented, according to the most recent interpretation, four scenes: (1) An attack upon the gates of a fortress; (2) The siege of a fortress; (3) The capitulation of a fortress, and (4) battles in the open field. These slabs are placed on the North and South walls of both the West and the East divisions of the Room.

No. 20A, in the West side of the Room, is an assault upon a fortress with the aid of a scaling-ladder: on the next slab, No. 21, are warriors advancing to the attack in single file.

Nos. 22, 23, 24A, scenes of combat.

No. 24B, warriors advancing, probably to attack the fortress, which is represented in the Eastern half of the Room on slabs 25, 26, 27.

Nos. 28, 29, 30, on the same wall, and Nos. 31, 32, on the opposite wall, represent scenes of battle. On No. 33 prisoners are being conducted in single file.

Nos. 34, 35, 36 represent probably the same fortress after its capture. On No. 36 is a Satrap seated, and attended by a slave holding a parasol over his head: the figures advancing towards him are probably the vanquished enemy tendering their submission. On No. 35, above the lower line of fortifications, is seen a tomb surmounted by a Sphinx between two lions.

No. 37 represents warriors standing conversing, and

No. 20B warriors advancing in single file.

Nos. 38-43 are slabs of a narrow frieze which encircled the *cella* of the monument (see the Model), and which represents a banquet, with a sacrifice of rams, bulls, and goats.

Nos. 44-47, on the Eastern wall, are slabs of a narrow frieze which surmounted the columns of the peristyle, representing a battle of horsemen and warriors on foot,

Nos. 48-51 are scenes representing the chase of the bear and wild boar, from the same frieze; as are also

Nos. 52-55, on the adjacent North wall: figures bringing offerings.

No. 56, a part of the *tympanum* of the Eastern pediment of the monument, contains sculptures in relief, representing two seated figures, probably divinities, approached by worshippers.

No. 57, one-half of the *tympanum* of the Western pediment, contains a relief representing a battle between cavalry and infantry.

Above the two friezes in the West half of the Room is a restoration of the cornice of the basement, with the columns and statues which surmounted the stylobate. The plaster casts employed in this restoration have been made from figures and architectural members exhibited in this Room.

Nos. 58-64 are a column, two portions of columns, and three capitals from the peristyle, and a piece of moulding from the cornice of the basement.

Nos. 65-68 are coffers of the ceiling.

Nos. 69, 70, capitals of pilasters.

Nos. 71-76, roof tiles and other architectural members.

Nos. 77-84, are statues which stood in the intercolumniations. They represent female figures moving rapidly, which from the marine emblems under their feet are probably Nereids, or possibly personifications of cities on a sea-coast. No. 77 has under her feet a crab: No. 78 a fish, perhaps the tunny: No. 79 a sea-bird: No. 82 a shell, and No 83 a dolphin.

Nos. 85-90. Fragments of similar figures.

Nos. 91, 92. Two draped female figures in rapid motion, similar to Nos. 77-84, from the *akroteria* of the pediments.

Nos. 93, 94. Fragmentary groups of youths carrying off female figures, conjecturally placed on the apex of either pediment (*see* the Model).

Nos. 95, 96. Lower portions of two figures in rapid motion, from the North and South ends of the West pediment.

Nos. 97, 98. Two crouching lions, found at the base of the monument, and in the model conjecturally placed within the colonnade. A representation of similar lions may be seen on the summit of a tomb on slab No. 35, of the narrow frieze of the basement.

Nos. 99-101. Three draped female torsos, of an architectural character, of which Nos. 99 and 100 are in the East, and No. 101 in the West half of the Room.

No. 102, in the East half of the Room, is a slab representing the bust of Diana in relief between Doric triglyphs, from a Roman arch at Xanthos.

No. 103, in the West half of the Room, is a square monument of the Roman period with reliefs of Plutus and Fortune on one side, and a Persian shooting at various animals on a mountain on the other.

Nos. 104-106, three pieces of moulding.

Nos. 107-110, on the East side of the Room are casts from the reliefs of a tomb cut out of the solid rock at Pinara, with represen-

tations of an ancient walled city built on rocky ground. On No. 107 are represented tombs near the city, two of which are similar in form to the tombs exhibited in this Room.

Nos. 111-116, on the same Wall are casts from the sculptures of a rock-tomb at Myra, coloured to represent its condition when the casts were made.

Nos. 117-119, on the opposite Wall are casts (No. 117) from a relief of a draped male figure, and (Nos. 118, 119) from the sculptures of the gable ends of two tombs. On No. 118 are two female figures, probably Hierodules, wearing short chitons and dancing: on No. 119 are two lions devouring a bull: above them a Lycian inscription.

Nos. 120-122, on the West side of the Room, are casts from the reliefs of a rock-tomb at Kadyanda. Near several of the figures are bilingual inscriptions in the Greek and Lycian languages. The group of figures on the extreme left of No. 120 is engraved as the frontispiece of Fellows' "Discoveries in Lycia."

Nos. 123-125, on the opposite Wall, are casts from the sculptures of a rock-tomb at Pinara: No. 123, a portion of the pediment! No. 124, one of the Gorgons' heads with which the ends of the dentils were decorated: No. 125, from the frieze, represents warriors escorting captives.

Nos. 126, 127, in the West half of the Room, are casts from sculptures at Tlos: No. 126 is a relief, representing Bellerophon attacking the Chimaera: No. 127 is a monolithic pedestal on the four sides of which are the following subjects in relief: the siege of a city, the combat of two horsemen, of an armed Greek on foot against an Asiatic on horseback, and two combatants on foot: above this pedestal is a smaller base on which are figures in relief.

C. T. NEWTON.

INDIAN SCULPTURES.

In two upright cases in the Hall and in two cases on the pedestals, half way up the first flight of the Great Staircase, have been placed, temporarily, a number of Sculptures executed in a grey schistose stone, found near Peshawur in the Punjab.

These sculptures are of considerable antiquity, and have been found in the ruins of Buddhist monasteries. It will be seen that they exhibit traces of the influence of Classic Art, probably derived from the Greek colonists in the Bactrian kingdom.

On the walls of the staircase have been arranged some of the sculptures from the great Buddhist tope at Amaravati, on the river Kistnah, in Southern India, chiefly presented to the India Museum by Sir Walter Elliot, K.C.S.I., and transferred to the British Museum by the India Office in 1880.

A Tope is a shrine peculiar to the Buddhist religion, and may have been suggested by the tumulus and surrounding circle of stones of the early Turanian races. In the centre is a solid dome-shaped structure, termed a *dagoba*, enclosing one or more small chests with relics of Buddha or of his principal followers. This is generally surrounded by an elaborately carved rail.

The Amaravati (ambrosial) Tope is believed to have been erected by one of the Rajahs of the Nagas or Serpent worshippers, and representations of them and of the sacred Naga, or seven-headed serpent, are not infrequent among the carved designs. There is some dispute as to the exact date of its erection, and from the difference of styles in the ornamentation it is probable that its construction extended over some centuries. Mr. James Fergusson is disposed to place the date of its construction between A.D. 200 and A.D. 400.

The diameter of the whole structure was nearly 200 feet, but there is an uncertainty as to the size of the central dagoba, the centre of the mound having been removed by a rajah of Chintapalli about seventy years since to make place for a large tank.

Attention was first called to these remains by Colonel Mackenzie, who visited them in 1796, and again in 1816 and 1817, when he conducted extensive excavations and had drawings made of the sculptures thus brought to light. One set of the drawings is preserved at the India Office; a few of the sculptures were sent to England, but the bulk seem to be lost. In 1845 Sir Walter Elliot made further excavations at the spot, which resulted in the discovery of the marbles here exhibited. They were, however, stowed away out of sight on reaching England till Mr. James Fergusson called attention to them. He included photographs, engravings, and descriptions of all that were known to him in his work "Tree and Serpent Worship," London 1868 and 1873. In 1877 further excavations were made in the tope by order of the government of Madras, under Mr. Robert Sewell, who has published a Report on the subject.

The sculptures may be divided into three classes; the older and coarser slabs are considered to have formed part of the central dagoba. The delicately carved slabs representing topes lined an internal wall, which either formed the base of the platform of the dagoba or an inner enclosure. The large upright slabs and intervening disks formed the outer rail, which was surmounted by a rich frieze and sculptured on both sides; the inner face (that exhibited), being much richer than the other. The inscriptions are in the Pali language, and record the names of the persons at whose cost the various portions were erected.

The subjects are very varied and difficult to identify; many of them seem to refer to local events in which the Naga monarchs appear. Others illustrate events in the life of Gautama Buddha, the founder of Buddhism (who is believed to have lived from 623 to 543 before Christ), or events from Jatakas, or tales of what was believed to have occurred to him when a Bodhisat in a previous state of existence.

To the left of the Entrance Hall is the

ROMAN GALLERY.

On the South side, under the windows, are miscellaneous Roman antiquities discovered in this country, belonging to the Department of British Antiquities. On the opposite side is the series of Roman Iconographical or portrait Sculptures, whether statues or busts, forming part of the Department of Greek and Roman Antiquities. Each wall is divided by pilasters into six compartments.

ANGLO-ROMAN ANTIQUITIES.

Against the walls are mosaic or tessellated Pavements.

The oblong piece in Compartment I., decorated with a figure of Neptune, amidst fishes and marine monsters, was found in the ruins of a Roman villa at Withington, Gloucestershire. The large pieces in Compartment II., and the two smaller pieces, to the left hand, in Compartment III., originally formed part of the same pavement, though the space does not admit of placing them in juxtaposition.

The right-hand fragment in Compartment III. was discovered at Woodchester, in the same county.

In each of the first four Compartments stands a Sarcophagus, which, like most monuments of Roman sculpture found in this country, exhibits, more or less, the rudeness of provincial art. Within the Sarcophagus in Compartment IV. (which was discovered in London) was found a leaden coffin, the lid of which may now be seen in the Anglo-Roman Room. Within the three other Sarcophagi were discovered various remains, consisting chiefly of vases of glass or red earthenware, and in one instance a pair of richly-ornamented shoes, all of which are exhibited in the Anglo-Roman Room.

The large scroll in Compartment V. is probably an ornament from the cover of a Sarcophagus. It was found (with the fragment of a mill-stone, now placed on it, and two sepulchral Inscriptions, in Compartment VI.) at the foot of the old Roman wall of London.

Against the pilasters on this side stand upright slabs with Ogham Inscriptions, of which three are from Ireland, one from Wales, and one from Fardell in Devonshire. This mode of writing seems peculiar to the Celts of the British Islands, and is composed of strokes across the edges of the slabs, giving the names of the persons commemorated, accompanied in two instances by the same names in Latin letters. Against another pilaster is a remarkable Altar, with a dedication in Greek to the Tyrian Hercules.

Against the Western wall is a large Basin, in the form of half an octagon, with bas-reliefs on the sides; as well as several smaller sculptures.

To the Roman period of the occupation of Britain belong the six specimens of mosaic or tessellated work attached to the upper wall on the North side of this Room. Those in Compartments VII—IX. were discovered in London; and those in Compartments X—XII., at Abbot's Ann, in Hampshire.

AUGUSTUS W. FRANKS.

ROMAN ICONOGRAPHY.

Along the North side of the gallery is arranged the series of Roman portraits, in chronological order. Upon the pedestal of each statue, or bust, are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an Emperor) of his reign, and the site where the sculpture was discovered.

The greater part of the collection which here commences, and which is continued through the four succeeding, or Græco-Roman, rooms, was formed by Charles Townley, Esq., and purchased, after his decease in 1805, for £20,000. Subsequent acquisitions have been made by the bequest of the collection of R. Payne Knight, Esq., in 1824, and by various purchases and donations.

In the centre of the gallery are the lower half of a statue of Lucius Verus, found at Ephesus, the head of a barbarian chieftain, a head believed to be that of Cnæus Cornelius Lentulus Marcellinus, Pro-prætor of Cyrene about B.C. 70—56, an equestrian statue, restored as the Emperor Caligula, but probably a work of the time of Caracalla, from the Farnese Palace, Rome, the torso of an Emperor from Cyrene, and a sarcophagus from Hierapytna in Crete, on which are reliefs representing four scenes in the life of Achilles, viz., his education by the Centaur Cheiron, his recognition when disguised in female attire among the daughters of Lycomedes, Thetis receiving his armour from Vulcan, and the dragging of the body of Hector round the walls of Troy. On another sarcophagus in this room are reliefs representing the labours of Hercules, found at Genzano.

Compartment VII.—Heads of Julius Cæsar, Augustus, the younger Drusus, Tiberius, and Caligula, or perhaps the young Augustus.

Against the pilaster, a statue of an unknown personage, wearing the *toga*; probably of the Augustan Age.

Compartment VIII.—Heads of Claudius, Nero, and Otho, bust of Empress, and busts of Domitia and Trajan.

Against the pilaster, an Iconic female figure, thought to be the Empress Livia, but perhaps a priestess. Found at Atrapalda, Lower Italy.

Compartment IX.—Busts of Hadrian; his favourite Antinous; Julia Sabina; and a young man with a dedicatory inscription on the pedestal.

Against the pilaster, a statue of Hadrian, in armour.

Compartment X.—Bust of Antoninus Pius; head and two busts of Marcus Aurelius, the one attired as a *Frater Arvalis*; busts of Faustina and of Lucius Verus when young.

Against the pilaster, a statue of Hadrian, found at Cyrene, in civil costume.

Compartment XI.—Busts of Lucius Verus and Lucilla; head of Commodus; and busts of Crispina, Pertinax, and Septimius Severus.

Against the pilaster, an unknown Iconic female figure, found at Cyrene; probably of the time of Hadrian.

Compartment XII.—Busts of Caracalla, Julia Mamæa, Gordianus I., Sabinia Tranquillina, Otacilia Severa (wife of the Emperor Philip the Elder), and head of Hereunia Etruscilla.

On shelves above this row of busts is a series of heads and busts, mostly portraits, beginning at the West end of the room with portraits of celebrated Greeks.

FIRST GRÆCO-ROMAN ROOM.

This and the two succeeding rooms are, for the most part, appropriated to statues, busts, and reliefs, of the mixed class termed Græco-Roman, consisting of works discovered (so far as is known) in Italy, but of which the style and subject have been derived, either directly or indirectly, from the Greek schools of sculpture. Some few of these may, perhaps, be original Hellenic works, transported by the Romans to Italy, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied, or but slightly varied, from earlier Greek models.

Along the sides of the room, commencing from the North-west angle, are the following statues and heads:—

[Guide to the Græco-Roman Sculptures. Part I. 4d. Part II. 4d.]

North Side.—A headless figure of Minerva from Ephesus, and a head of Minerva. Against the Western column are a Canephora and a small seated figure of Pluto or Hades, with whose attributes those of Jupiter are here combined. At the back of the same column is a bust of Minerva with drapery and helmet restored in bronze, and at the back of the Eastern column a statue of Hekatè, or the Diana Triformis, with a Latin inscription recording the name of the person who dedicated it. Against the Eastern column are a statue of Apollo from the Farnese Palace, and a bust of Serapis. Against the wall is a statue of Ceres with the attributes of Isis.

On the East side of the room an heroic figure, and a Satyr playing with the infant Bacchus, both from the Farnese Palace.

On the South side are a statue of Bacchus found at Cyrene, a head of Juno, a statue of Diana, a head of Diana, a statue of Apollo Citharædus from Cyrene, a head of Apollo, a statue of Venus, a terminal bust of Homer, a statue of a dancing Satyr, a head of a poet, and a statue of Diana.

On the West side of the room are a torso of a youth from the Farnese Palace, perhaps representing the god Somnus, a head of Jupiter, a head of Minerva, and a colossal bust of Jupiter.

Between this room and the Egyptian Gallery is a large *krater* with reliefs representing Satyrs making wine, found in the villa of Hadrian at Tivoli.

SECOND GRÆCO-ROMAN ROOM.

In an alcove in this room is the Townley Venus, found at Ostia; in the alcove on the opposite side is an athlete hurling a disk, presumed to be a copy of the celebrated Diskobolos of Myron.

In the angles of this room are four heads; the Giustiniani Apollo, purchased at the Pourtales sale; another head of Apollo Musegetes; a female head, from the Townley collection, formerly called Dionè; and an heroic head from the same collection.

THIRD GRÆCO-ROMAN ROOM.

This room contains a variety of statues, busts, and reliefs, most of which represent divine or heroic personages. The description commences from the North-West door, leading to the Room of Archaic Sculptures.

On the North side the following may be noticed: Actæon attacked by his hounds; a group representing a sacrifice to Mithras, the Persian Sun-God; a statue restored as Paris; a table

in relief, representing the Apotheosis of Homer. In the upper part of the scene are Jupiter, Apollo, and the nine Muses on a hill in which is a cave: this relief is inscribed with the name of the sculptor, Archelaos of Priènè. Then follow a Muse, heads of Bacchus and statues of the Muses Thalia and Erato; an heroic head restored by Flaxman, and formerly in the collection of Mr. Samuel Rogers; the beautiful female bust commonly called Clytiè, and which may represent some imperial personage of the Augustan age in the character of a goddess; a reclining figure of Endymion, and two statues of Cupid (Eros), one a life-size figure bending his bow, and the other a small figure in the same attitude; a recumbent figure of Cupid with the attributes of Hercules.

Next to these succeed several sculptures of which Hercules is the subject; a small statue on a bracket; a relief, in which he is represented capturing the Keryneian stag; and against the Eastern wall three heads of Hercules. One of these, which is of colossal size, is very similar to the head of the celebrated Farnese Hercules at Naples.

On the South side of the room are a head of Venus; a relief with a dedicatory inscription, and representing three suppliants approaching Apollo, Diana, and Latona; Cupid, or Somnus, from Tarsus; a head of the youthful Hercules; a life-size statue of Libera, or Ariadnè, with a panther; a girl playing with *astragali*. On a bracket above is a torso of Venus stooping to adjust her sandal; and above this again is a relief representing two Satyrs, from Cumæ.

Next in order are, a youthful Bacchus; a group of Bacchus and Ambrosia, the latter being represented at the moment of transformation into a vine, from which a panther is snatching grapes. On each side of this group is a small statue of a Paniscus or young Pan; the support at the side of each of these figures is inscribed with the name of the sculptor, Marcus Cossutius Cerdo, a freedman. On the wall is a relief representing Ariadnè (?), from Cumæ.

Further on are three Satyrs, a statue of Venus, a small figure of Hercules, from Babylonia, inscribed with the name of the sculptor, Diogenes, and dedicated by Sarapiodoros, son of Artemidoros; a torso of Venus; part of a group of two boys quarrelling over the game of *astragali*; the head of a Satyr from a statue; the head of a Bacchante; a terminal Satyric figure playing on the flageolet, and two figures of the goat-legged Pan. At the Western extremity of the room are a statue of a boy extracting a thorn from his foot, from Rome, and a statue of Mercury, formerly in the Farnese Palace at Rome.

The adjoining staircase leads to the

GRÆCO-ROMAN BASEMENT ROOM WITH ANNEX.

In this room are arranged figures and reliefs of the Græco-Roman period, of inferior merit, miscellaneous objects in

marble and other material, and the collection of tessellated pavements and mosaics which has been formed chiefly from the discoveries at Carthage in 1856-8, and at Halikarnassos in 1856. For an account of the former discoveries, see *Archæologia*, xxxviii., pp. 202-30. The tessellated pavements from Halikarnassos were taken from the rooms and passages of a Roman Villa. See Newton, "Hist. of Discoveries at Halikarnassus, &c., II., pt. i. pp. 281-303."

On the floor opposite the foot of the staircase is placed the tessellated pavement of a room 40 ft. long and 12 ft. wide, from a Roman Villa at Halikarnassos. At its upper end this mosaic represents a marine divinity, probably Amphitritè, accompanied by a Triton. To the South wall of this room is attached a wreath with an inscription from the same villa. Attached to the East wall is a mosaic representing on a colossal scale, the head of a Marine Deity, who has been named Glaukos, but may be Neptune (engraved, Monumenti of the Roman Institute, v. pl. 38). This mosaic was found at Carthage, and was presented to the Museum in 1844 by Mr. Hudson Gurney. Against the same wall are two marble groups representing Victory sacrificing a bull, and a marble relief, from the Pourtales Collection, representing two gladiators fighting with a bull. Along the sides of this room are placed sculptures in the round and in relief, marble candelabra, altars, vases, and other objects. Among the statues may be specially noted, the Nymph Cyrene struggling with a lion, found at Cyrene, and two small figures of fishermen, near which, on the party wall, is a mosaic from Carthage representing a basket of fish. In the recess in the middle of the party wall, are two curious reliefs from Amyklæ, representing articles of toilet; one is dedicated by a priestess, Claudia Ageta, the other by a lady named Anthusa. Against the wall of one of the entrances into the Annex is a relief representing the Nymph Cyrene crowned by Libya; with a metrical inscription.

The Annex contains mosaics, sculptures in the round and in relief, and a number of miscellaneous objects. The mosaics arranged on the South side of the Annex are chiefly from the Roman Villa at Halikarnassos. Among them may be noticed two pieces representing Meleager and Atalanta, severally inscribed with their names, and a third piece representing Dionysos with his name inscribed, attended by a panther.

On the North side of the Annex is a piece of mosaic from Ephesus, representing a Triton of unusual form, accompanied by a dolphin with a trident in its mouth. On the same side, in bays near the windows, are arranged a number of mosaics from Carthage. Among them may be noticed three pieces from the angles of a pavement, each with a full length figure representing one of the Months. On two of the angles is a female bust, apparently the personifica-

tion of a Season. Among the other mosaics from Carthage are two scenes of hunting, one of fishing from a boat, and three slabs from a representation of a boar hunt.

Among the sculptures in the round in this Annex may be noticed a draped female figure, perhaps a Muse, found at Erythræ, with a base inscribed with the name of the sculptor, Apollodoros of Phokaea.

An altar dedicated to Silvanus by Callistus; an altar sculptured with figures of Muses, from Halikarnassos; another altar with a sepulchral relief, in which the figure of Mercury occurs in his character of Psychopompus, or conveyer of the departed spirits to Hades; a marble chair, with a wheel sculptured on either side; a marble patera with the figure of a Maenad in very low relief; a cistern of green basalt perforated at the bottom; an oblong granite basin; several alabaster vases.

Returning to the head of the staircase, the door on the left leads to the

ROOM OF ARCHAIC SCULPTURE.

No. 1. Towards the West side of the Room are placed the reliefs from a monument which stood on the Acropolis of Xanthos in Lycia, and is generally known as the Harpy Tomb. The sculptures originally decorated the four sides of a small chamber, which stood upon a rectangular solid shaft, about seventeen feet high. The style indicates a date probably not later than B.C. 500. The subjects of the reliefs have been variously interpreted; on the sides facing East and West are at the angles Harpies bearing off small draped female figures. Between each pair of Harpies on the East side is a male Deity seated, who receives a helmet from a warrior standing before him: under the chair of the seated Deity is a bear. Under the Harpy on the right is a small female figure kneeling in a suppliant attitude. Between the pair of Harpies on the opposite side of the monument is a seated divinity of uncertain sex, in front of whom a draped female figure stands offering a dove. The seated divinity holds in the left hand a pomegranate fruit, in the right a fruit or an egg.

On the side now facing the North, but which was originally the West side of the tomb, are two Goddesses seated on thrones facing each other. The one on the right holds in her right hand the flower, and in her left the fruit of the pomegranate. The figure opposite holds in her right hand a *phiale*. In front of this figure is a cow suckling her calf, below which is a small oblong aperture through which offerings must have been introduced into the sepulchral chamber. On the right of this opening are three draped female figures advancing in single file towards the Goddess who holds the pomegranate fruit and flower. The second of the advancing females holds in her right hand a fruit, in her left a flower of the pomegranate; the third holds up in her right hand an oviform object, thought to be an egg. The

Goddess to whom these figures advance may be Persephonè, and the Goddess behind them Demeter.

On the South side is a male Deity seated on a throne, and holding in his right hand a pomegranate flower, before whom stands a smaller draped figure offering a cock. Behind this smaller figure a draped male figure, holding a staff in his left hand, advances, accompanied by a hound. Behind the seated Deity two draped female figures advance; the foremost of these holds in her left hand a pomegranate fruit.

The small figures at the angles carried off by the Harpies have been thought to be the daughters of the Lycian hero, Pandareus. Another conjecture is that these figures represent the souls of mortals snatched away by untimely death. The subjects of the reliefs on the four sides of this tomb have all probably a funereal import, but archæologists differ widely in their explanations. See Braun, *Annali of Roman Institute*, xvi. p. 133; E. Curtius, in *Archäologische Zeitung*, 1855, p. 1, pl. 73, and 1868, p. 10; Friederichs, *Bausteine*, I. p. 37.

Nos. 2-13. Along the North and South sides of the Room are arranged ten seated figures, a lion and a Sphinx, brought from the Sacred Way leading up to the temple of Apollo at Branchidæ, in 1858. (See Newton, *Hist. of Discoveries*, &c., II. Part 2, p. 527.) These figures are among the earliest and most important extant specimens of Greek sculpture in marble. Their date probably ranges from B.C. 580 to B.C. 520. On the back of the lion (No. 13) is an inscription in five lines, written *boustrophedon*—that is, with the lines beginning alternately from right and left—and in very ancient characters, containing a dedication of certain statues as a tenth to Apollo, by several persons who were probably citizens of Miletus.

One of the seated figures (No. 7) represents, as we learn from its inscription, Chares, ruler of Teichioussa, who dedicated this statue of himself to Apollo. This is the oldest known portrait statue in Greek art. On another of the figures (No. 4) is part of the name of the sculptor who made it.

No. 14. On the North side of the Room is a block of marble with an archaic Greek inscription on two sides, recording a dedication of some work of art by the sons of Anaximander, and the name of the artist, Terpsikles. This is also from Branchidæ.

No. 15. In the centre of the Room is a stone chest from the top of a *stelè* or columnar tomb. On one side is a man stabbing a lion; on the opposite side are a horseman, a warrior on foot, and an attendant, in very low relief. At either end is a lioness fondling a cub. From Xanthos in Lycia.

Nos. 16-19. On the North wall are plaster casts of four metopes from two of the temples at Selinus in Sicily. The three complete metopes, representing (No. 16) a chariot group, (No. 17) Perseus cutting off the head of Medusa, and (No. 18) Herakles carrying off the Kerkopes, belong to the oldest of these temples. The fragment (No. 19) representing part of a group of Athenè overpowering a Giant is from a later temple.

No. 20. Under these metopes is a marble frieze with reliefs of

Satyrs and wild animals, from Xanthos in Lycia; and (No. 21) a relief of female figures moving in a procession; from Teichioussa, near Branchidæ.

No. 22, on the opposite wall, is a marble frieze representing a procession of chariots, horsemen, and foot soldiers; No. 23, the gable end of a tomb, on which are sculptured two seated male figures facing each other, between whom is an Ionic sepulchral column surmounted by a Harpy; and Nos. 24-25, other similar portions of tombs with figures of Sphinxes in relief. No. 26, higher up on the wall, is a narrow frieze with figures of cocks and hens. These sculptures are from Xanthos in Lycia.

To this wall are also attached two plaster casts; the one (No. 27) from an archaic relief from the Acropolis of Athens, the other (No. 28) from a relief in the Villa Albani, generally known as the Leucothea Relief, and which in style and subject resembles the reliefs on the Harpy tomb. (Overbeck, *Griechische Plastik*, 2nd Ed. I. p. 159.) Along the West side of the Room are the following statues and heads.

No. 29, a draped female torso from a temple at Rhamnus in Attica; No. 30, a small figure of Apollo brought from the East by Percy Clinton, Viscount Strangford; No. 31, another figure, perhaps also representing an archaic Apollo, from Greece; No. 32, a statue of Apollo, of a somewhat later period, formerly in the Choiseul-Gouffier Collection; No. 33, an ancient copy of an archaic head of Apollo from the Townley Collection; Nos. 34-37, four terminal heads of Dionysos and Hermes; Nos. 38, 39, fragments of reliefs found under the foundations of the temple of Diana at Ephesus; and supposed to have belonged to the older temple.

Nos. 40-42. On the South side of the room are—

No. 40. An archaic inscription from Sigeum in the Troad, written *boustrophedon*, recording a dedication by Phanodikos of Prokonnesos, and giving the artist's name Aisopos. This inscription was known to travellers for some time previous to its removal by Lord Elgin, and has been repeatedly published. See Rev. R. Walpole's *Memoirs relating to Asiatic Turkey*, I. p. 97, and Böckh, *Corpus Inscriptionum Græcarum*, No. 8.

No. 41. An inscription from Halikarnassos, in the Ionic dialect, which contains a decree of the people of Halikarnassos and Lygdamis in their joint names, and having reference to the legal title to certain houses and lands of which the ownership was in dispute. The Lygdamis who is named as a party to this decree was probably the tyrant of that name who ruled at Halikarnassos about B.C. 450.

No. 42. A rock-cut figure of calcareous stone, found near Smyrna in 1869. (*Revue Archéologique*, 1876 (xxxi.), p. 325.)

Nos. 43-44. On the North side of the room are—

No. 43. An archaic inscription from Cape Taenaros in Lakonia, presented by Dr. Mullen, R.N., and recording the enfranchisement of a slave.

No. 44. An archaic inscription from Ephesos, relating to divination by the flight of birds. See Böckh, *Corpus Inscriptionum Græcarum*, No. 2953.

Between the Room of Archaic Sculpture and the Mausoleum Room is a small ANTE-ROOM, in which are on one side a seated figure of Demeter, two pigs dedicated to Persephonè, and several heads and other sculptures, all of which were found in the *temenos* of the Infernal Deities at Knidos. See Newton, *Hist. of Discoveries, &c.*, II., Part 2, p. 375.

In the opposite recess are a statue of Dionysos, of the type called the Indian Bacchus, found at Posilipo near Naples; a head, of which the eyes formerly contained enamel; a torso, perhaps of the nymph Cyrene, found at Cyrene (see Smith and Porcher, *Discoveries, &c.*, pp. 91-8), and a disk, with relief representing Apollo and Artemis destroying the family of Niobè on Mount Sipylus; from Rome.

MAUSOLEUM ROOM.

[The Sculptures in this Room, being now in course of re-arrangement, are withdrawn from exhibition.]

ELGIN ROOM.

This room contains the sculptures from the Parthenon, a portion of the frieze of the temple of Wingless Victory at Athens, some architectural remains from the Erechtheum and Parthenon, a statue of Dionysos from the Choragic monument of Thrasyllos, together with a number of fragments and casts, all from Athens. The sculptures from the Parthenon, and nearly all the marbles in this room, were obtained by the Earl of Elgin, when Ambassador at Constantinople, in the years 1801-3, by virtue of a firman from the Sublime Porte. The Elgin Collection, which includes some additional marbles acquired after 1803, was purchased from Lord Elgin by the Government in 1816, for £35,000.

The sculptures from the Parthenon consist of the remains of the pedimental compositions, the metopes, and the frieze.

The Parthenon, or temple of the Virgin Goddess, Athenè, was constructed by Iktinos between 454 and 438 B.C., under the administration of Perikles, on the site formerly occupied by the more ancient temple of Athenè, called the Hecatompedon, which was burnt on the sacking of the Acropolis of Athens by the Persians, B.C. 480. The Parthenon, like the

earlier temple, is of the Doric order of architecture, and of the form termed peripteral octastyle. The sculptural decorations were executed under the superintendence of Pheidias.

The *cella* within the colonnade contained the colossal statue of Athenè, executed in gold and ivory, one of the most celebrated works of Pheidias. Externally, the *cella* was ornamented by a frieze in very low relief. The two pediments were filled with figures sculptured in the round, and above the architrave the spaces between the triglyphs were decorated with groups sculptured in high relief. All these sculptured decorations were executed, like the architecture, in Pentelic marble. The relative position of these sculptures is shown in the model of the Parthenon representing the temple as it appeared A.D. 1687, immediately after the bombardment of Athens by the Venetian General, Morosini, when the explosion of a powder magazine shattered the middle part of the edifice. This model, executed by Mr. R. C. Lucas, sculptor, stands in the South-West angle of the room.

The group on the West side of this room belonged to the Eastern pediment of the temple, and represented, when perfect, the birth of Athenè from the head of Zeus. The central figures, by which the action of the scene was expressed, have perished. Their place is here indicated by the opening in the middle of the group, which must be understood as representing a space of between thirty and forty feet. Of the figures which remain, the following are the designations most generally received, though subject to much difference of opinion:—

At the South end of the pediment, the upper part of the figure of Helios, or the Sun, rising from the sea, as at the approach of day; heads of two horses from the chariot of Helios; a male figure, reclining on a rock, covered with a lion's skin, popularly called Theseus, though there is no good ground for such an attribution; two Goddesses, perhaps Demeter and Persephonè, sitting on low seats; a female figure in rapid motion, supposed to be Iris, sent to announce on earth the intelligence of the birth of the Goddess.

At the North end of the pediment, torso of Victory; group of one recumbent and two seated female figures, which have been called the three Fates; head of a horse from the chariot of the Moon, descending beneath the horizon.

On the opposite side of the room are the remains of the Western pediment, in which was represented the contest of Athenè with Poseidon for the soil of Attika. Though this composition is now in a more fragmentary state than the other, it was more perfect in

A.D. 1674, when drawings, still extant, were made of the sculptures of the temple by Carrey, a French artist, and we are thus enabled to supply many of the missing portions with greater certainty. Those statues which still remain at Athens are here represented by casts.

Beginning at the North end the figures are as follows :—

Recumbent statue, generally called the river-god Ilissos, but more probably the Kephissos; cast of a group, commonly known as Herakles and Hebe; male torso, upper part of a female head; fragment of the breast of Athenè; upper part of the torso of Poseidon; draped female torso, supposed to be Amphitritè; lower part of a seated female figure; cast of the torso of a crouching male figure, by some considered as the river-god Kephissos, but more probably the Ilissos; cast of part of a recumbent female figure, perhaps the nymph Kallirrhoe.

In Wall-Cases U, V, W, X, are casts from some fragments of horses discovered in excavations on the Acropolis, and now preserved there. Some, if not all of these fragments, doubtless belong to the chariot group on the Western pediment, which Morosini broke in trying to lower it, and which, as will be seen by reference to the model, stood immediately behind the figure of Athenè.

Attached to the Western wall of the room are fifteen of the metopes, and a cast from another, which is now in the Museum of the Louvre, at Paris. They are all from the South side of the Parthenon, and represent combats between Centaurs and Lapithae. Casts from three other metopes, still remaining at Athens, and representing various subjects, are inserted in the adjoining walls.

Around the room are placed in a continuous line the slabs removed by Lord Elgin from the frieze of the *cella*, with casts of a few other slabs still existing on the temple, forming altogether more than one-half of the entire series. They are arranged, as far as possible, in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The subject of the bas-reliefs is the Panathenaic procession, which took place at the festival celebrated every four years at Athens in honour of Athenè.

At the East end of the temple were originally placed the slabs I.—VIII. On slabs IV.—VI. are deities, seated; and a priest or other functionary receiving from a boy the *peplos*, or sacred robe of Athenè. On each side approach trains of females, bearing religious offerings, and under the guidance of officers or magistrates.

On the North side of the building were slabs II.—XLII., representing a long cavalcade of chariots and horsemen, and including among the latter the most beautiful examples of low relief which the ancients have left us.

Slab II., representing two youthful horsemen, is the only marble from the West frieze. It is succeeded by fourteen casts, slabs III.—XVI., taken from the remainder of the frieze at this end.

The remaining slabs, I.—XLIV., which are from the South side,

and in a very fragmentary condition, exhibit a procession moving in the opposite direction to that hitherto described, the two lines of figures having been so arranged as to meet at the East end. These reliefs represent horsemen, chariots, and victims led to sacrifice.

Towards the South end of the room is the capital of one of the columns of the temple.

Besides the remains of the Parthenon, the following miscellaneous sculptures and casts are exhibited in this room :—

On the East wall, above the frieze of the Parthenon, are some sculptures from the Temple of Wingless Victory at Athens. This building, which appears to have been nearly contemporary with the Parthenon, was probably designed to commemorate victories of the Athenians, both over the Persians and over rival Greek states. It is of Ionic architecture, and stands near the Propylæa of the Acropolis.

The series consists, firstly, of four marble slabs, and a cast from a fifth slab, belonging to the upper frieze of the building, representing in high relief Athenian warriors combating with enemies, some in Asiatic, others in Greek costume; and secondly, of casts from four slabs of the balustrade, representing five figures of Victory, two of them leading a bull to sacrifice. These reliefs are in the finest style.

On the same wall are casts obtained by Lord Elgin from sculptures still decorating the so-called Temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon, to commemorate the removal by Kimon of the bones of Theseus from Skyros to Athens.

These casts are from the East and West friezes of the temple, and represent, in high relief (B. 4-13), a battle fought in the presence of six seated divinities; and (B. 14-16) a contest between Centaurs and Lapiths.

Adjoining these are casts of three of the metopes (B. 1-3), representing deeds of Theseus.

On the opposite side of the room, resting on the floor, is a coffer from the ceiling of the same temple.

Under the frieze of the Parthenon, on the same wall, are casts of the reliefs which decorate the frieze of the Choragic Monument of Lysikrates, dedicated B.C. 334. They represent Dionysos transforming the Tyrrhenian pirates into dolphins.

Towards the North end of the room are some remains

taken from the Erechtheum, a temple erected on the Acropolis of Athens, towards the close of the fifth century B.C. It is the purest and most characteristic monument of the Ionic order of architecture remaining in ancient Greece. Its form is oblong, with a hexastyle portico at the East end, and two unusual additions at its North-West and South-West angles; the one a tetrastyle portico, the other a porch supported by six Canephoræ, a structure which has been imitated as a decoration in St. Pancras Church, London.

The remains of this temple which are in the British Museum consist of (1) one of the Canephoræ, and, by its side, (2) the column which originally stood at the Northern angle of the Eastern portico; (3) a considerable portion of the frieze from the wall immediately behind the same column; (4) a large piece of the architrave, and (5) a smaller fragment of the cornice, from other parts of the building, (6) an ornamental coffer from the ceiling of the North portico, and several minor fragments, mouldings, &c.

Opposite the Canephora is a colossal draped statue of Dionysos seated, which formerly surmounted the Choragic Monument of Thrasyllos at Athens, erected B.C. 320.

Near these are placed some miscellaneous fragments of architecture from various buildings in Athens and Attika, including the capital of a Doric column, and a fragment of the architrave from the Propylæa at the entrance to the Athenian Acropolis.

In this Room also are placed plaster casts from (1) the statue of Victory (Nikè) by Paeonios; (2) the statue of Hermes by Praxiteles. Both statues were found at Olympia, the Victory in December, 1875 (*Ausgrabungen*, I., pll. 9-12), and the Hermes in 1877 (*Ausgrabungen*, III., pll. 6-9). (3) A plaster cast from one of the metopes of the temple of Zeus at Olympia, representing Herakles supporting the world on his shoulders. Atlas holds out to him the golden apples, one of the Hesperides stands by. This metope was found in the pronaos of the temple in 1876 (*Ausgrabungen zu Olympia*, I., pl. 26).

Towards the South end of the room are a draped torso of Asklepios, found at Epidauro, a marble horse's head, from Tarentum, and casts of two marble chairs in the theatre of Dionysos at Athens. One of these chairs, placed in the centre of the front row in the theatre,

was the seat assigned to the priest of Dionysos Eleuthereus, as appears from the inscription on it. It is richly decorated: on each side is a group in low relief, representing a winged youth, probably the Genius of the Games, setting two cocks to fight. Inside the back of the chair are two Satyrs, and on the front two Arimaspi fighting with Gryphons. The other chair was the official seat of one of the ten Athenian *Strategi* (Generals) in the theatre.

In the Room recently added to the North end of the Elgin Room, are (1) a colossal lion, discovered at Knidos in 1858 (see Newton, *Hist. of Discoveries*, II., Part 2, p. 480). The lion originally surmounted a Doric tomb, which stood on a promontory a little to the east of Knidos, and which originally consisted of a square basement surrounded by a Doric peristyle with engaged columns, and surmounted by a pyramid, the *apex* of which was crowned by the lion. Inside the tomb was a beehive-shaped chamber with Egyptian vaulting, similar to that of the building known as the Treasury of Atreus, at Mycenæ, and with eleven smaller cells radiating from its circumference. This tomb was evidently a public monument of the class called *polyandrion*, and from its position on a promontory, must have been a conspicuous sea-mark. Hence it has been conjectured, with probability, that it was intended to commemorate the naval victory gained over the Lacedæmonians by the Athenian admiral, Konon, B.C. 394.

(2) A sculptured drum from one of the columns of the temple of Artemis at Ephesus found in excavations in 1871 (see Wood, J. T., *Discoveries at Ephesus*, frontispiece). The subject represented has been thought to be Thanatos and Hermes conducting Alkestis from Hades. (3-4) Two pieces of sculptured drums from the temple of Artemis at Ephesus. (5) Corner-stone, perhaps from a base which has supported a column, also from the Artemision at Ephesus. On the corner are remains of a figure of Herakles seated on a rock: on the right a female figure, and the right arm of a second female figure.

The door on the East side leads into the

HELLENIC ROOM.

(Undergoing alteration.)

The following marbles are exhibited in this room :—

First in importance is a collection of marbles discovered in 1812 among the ruins of the temple of Apollo Epicurius near the ancient Phigalia in Arcadia. This edifice was erected by Iktinos, the architect of the Parthenon at Athens, in commemoration of the delivery of the Phigalians from the plague, B.C. 430.

The most important part of this collection consists of twenty-three sculptured slabs, originally belonging to a frieze in the interior of the *cella* of the temple. Eleven of them (Nos. 1-11) represent, in high relief, the contest between the Centaurs and Lapiths, which has been noticed in describing the metopes of the Parthenon. The other twelve represent the invasion of Greece by the Amazons.

Underneath the frieze are several architectural and sculptured fragments from the same temple, including part of a Doric capital from the outer colonnade, and part of an Ionic capital from one of the columns within the *cella*, the external and internal architecture of the building having been of different orders.

In the Southern half of the room is a colossal torso from Elaea, the port of Pergamus, and a head of Hera, from Agrigentum.

In the Northern half of the room are (1) a statue of a youth, and (2-3) two statues representing an athlete winding a diadem round his head. It is probable that the original from which both these figures were derived was the celebrated Diadumenos by Polykleitos, the contemporary of Pheidias. (4) A statue of a disk-thrower. A copy made in Roman times from a Greek original, possibly, from the Diskobolos of Alkamenes. (5) An oblong sculptured monument of uncertain use, with a relief representing apparently an offering to the goddess of childbirth, Eileithyia. From Cape Sigeum, near Troy. (6) Head of Euripides, and (7) a head of Perseus or Hermes wearing winged *petasos*. Against the South wall are fragments of sculpture and architecture, chiefly from the Greek islands.

On the East side is a mutilated figure of a Triton, in high relief, from Delos; a statue of a youth, probably Eros, from Athens, an Ionic female figure from the *temenos* of Demeter, Knidos; also a bust of Perikles, terminal head of Hermes, bust of youth, and a bust of Hercules.

On one side of the Western door a bust of Æschines; on the opposite side, the bust of an unknown philosopher

C. T. NEWTON.

The East side of the Hellenic Room opens into the

ASSYRIAN GALLERIES.

A suite of three long and narrow apartments, running North and South to a length exceeding 300 feet, with an additional room or transept, crossing from their Southern extremity, contains the collection of sculptures excavated, chiefly by Mr. Layard, in the years 1847-1850, on the site, or in the vicinity, of ancient Nineveh. To these have been added a further collection from the same region, excavated in 1853-55, by Mr. Hormuzd Rassam and Mr. W. K. Loftus, under the direction of Sir H. C. Rawlinson, K.C.B., at that time Her Majesty's Consul-General at Baghdad, and three other collections excavated or obtained by Mr. G. Smith, the first in a mission to Mesopotamia in the year 1873 undertaken by the proprietors of the *Daily Telegraph*, and presented by them to the Museum, and the two last under the direction of the Trustees of the British Museum, in the years 1874 and 1876. Further collections were also excavated by Mr. Hormuzd Rassam in 1878, 1879, 1880 and 1881.

These discoveries were for the most part made in extensive mounds, formed by the natural accumulation of the soil over the *débris* of ruined edifices, in the three following localities:—

1. *Nimroud*, the ancient Calah of Scripture, on the banks of the Tigris, about twenty miles below the modern Mosul.
2. *Khorsabad*, a site about ten miles to the North-east of Mosul, which was excavated for the French Government by M. Botta, and from which was procured a part of the collection now in the Louvre, though a few specimens of sculpture have also been obtained for the British Museum.
3. *Kouyunjik*, still indicated by local tradition as the site of Nineveh, nearly opposite Mosul, on the Tigris.

This classification of the localities, which correspond broadly with three successive periods in Assyrian history, forms the basis of the arrangement adopted for the sculptures.

(1.) The monuments from Nimroud, which may be approximately described as ranging from B.C. 885 to B.C. 630, occupy the Nimroud Central Saloon, in which the visitor, entering from the Greek Galleries, first finds himself; the long apartment immediately to the South, called the Nimroud Gallery; and the western compartment of the adjoining Assyrian Transept.

(2.) The sculptures from Khorsabad, executed under Sargon, a king of Assyria, who reigned about B.C. 722, are collected in the eastern compartment of the Assyrian Transept, a position not properly corresponding with their chronological sequence, but unavoidably adopted from the deficiency of space in apartments not originally constructed for this class of antiquities.

(3.) The monuments obtained by Mr. Layard from Kouyunjik, the date of which may be placed between B.C. 721 and B.C. 625—the supposed date of the destruction of Nineveh—are arranged in the long room distinguished as the Kouyunjik Gallery. The additional collections excavated by Mr. Rassam and Mr. Loftus, principally at Kouyunjik, and placed in the Assyrian basement, may be regarded as supplementary to that contained in the last-mentioned gallery.

Besides the series of sculptures, the Assyrian collection includes a variety of smaller, but highly curious and instructive objects, discovered at Nimroud and Kouyunjik. These are now exhibited in Table Cases in the galleries.

Babylonia and Susiana have yielded as yet few large sculptured monuments or artistic remains commensurate with the wealth and power of the Empires of which they were the seat. The principal Babylonian sites which have hitherto been more or less explored are—1. The scattered mounds of Warka, Tel-Sifr near Sinkara, Abu-Shahreïn, and Muqeyyer, all dating from the most remote antiquity, and the last supposed to represent the Biblical “Ur of the Chaldees.” 2. The Birs-i-Nimrûd, the site of the ancient fortress of Borsippa, commonly regarded as the remains of the Tower of Babel, the earliest portion of which was erected by an ancient king of Babylonia, though it was entirely rebuilt by Nebuchadnezzar. 3. The mounds of Babylon itself. 4. The mounds of Abubabbah, which mark the site of the Sepharvaim of Scripture.

In accordance with the system here pursued, under which the visitor to the Sculpture Galleries is conducted, as far as possible, continuously from the later monuments to the earlier, it is necessary, after quitting the Greek collection, to pass through the Nimroud Central Saloon, by its North door, to the

KOUYUNJIK GALLERY.

The Collection of bas-reliefs in this room was procured by Mr. Layard, in 1849 and 1850, from the remains of a very extensive Assyrian edifice at Kouyunjik, which appears, from the inscriptions remaining on many of its sculptures, to have been the palace of Sennacherib, who commenced his reign B.C. 705. It was subsequently occupied by his grandson, Assur-bani-apli, or Assurbanipal, who reigned towards the middle of the seventh century B.C. Monuments of both these kings are included in the collection. Those of Sennacherib are sculptured generally in gypsum or alabaster, those of Assur-bani-apli in a harder limestone. Most of the sculptures were split and shattered by the action of fire, the palace having apparently been burnt, probably at the destruction of Nineveh: indeed, many single slabs reached this country in 300 or 400 pieces. These have been simply rejoined, without attempt at restoration. To the left on entering is—

No. 1. A cast from a bas-relief cut in the rock, at the mouth of the Nahr-el-Kelb River, near Beyrout, in Syria, close to the immemorial highway between Egypt and Asia Minor. It represents Esarhaddon standing in the conventional attitude of worship, with sacred or symbolical emblems of deities above him, and is covered with a mutilated cuneiform inscription. In the rock, adjoining the original relief, are six similar Assyrian tablets, and three Egyptian bas-reliefs, with hieroglyphic inscriptions, bearing the name of Rameses II., who at an earlier period is supposed to have passed through Palestine.

The sculptures on the left, or West side of the Gallery, are all of the period of Sennacherib, and illustrate the wars he carried on, and the tributes he received. They are, for the most part, fragments of more extensive works. The most interesting subjects are as follows:—

No. 2. A galley, with a beak, propelled by two banks of rowers.

No. 3. Pursuit of an enemy by Assyrians, on the banks of a river overgrown with reeds. Evidently part of the next series.

Nos. 4-8. A series of slabs, mutilated in the upper part, which commemorate apparently the expedition of Sennacherib into Southern Babylonia against Merodach Baladan, the same king, probably, who is mentioned in Scripture as having sent letters and a present to Hezekiah, and to whose messengers the Jewish monarch exhibited all the treasures of his house. The campaign is represented in the bas-relief as occurring in a marshy district; a stream, probably that of the Euphrates, is seen filled with islands overgrown with reeds, or jungle; in the water appear numerous fish and crabs; upon the islands many of the enemy have taken refuge, whilst the Assyrians pursue them in boats; and to the right (Nos. 6, 7, 8), on the banks of the stream, are collected the prisoners and spoil.

Nos. 15, 16, 17. A series, of which the upper portion is lost, representing the return from a battle.

Nos. 20-29. Part of a series, representing the siege of the city . . . -al-ammu* by the Assyrians. The city is seen on Slab No. 25, planted on a high dome-shaped hill, and the assailants advance on each side to scale the walls with ladders, whilst others, on the tops of the houses around, discharge arrows into the city. On Nos. 27-29 are represented the results of the contest, the triumph of the besiegers, and the collection of prisoners, apparently Jews, and spoil. The whole of this series is blackened by fire.

No. 26a. A small slab representing the cooking of food in the Assyrian camp.

Nos. 34-43. Part of a series of sculptures which originally lined the two walls of a long narrow gallery, leading, by an inclined plane, from Kouyunjik towards the Tigris. On the one side, descending the slope, were fourteen horses, led by grooms; on the other, ascending into the palace, were servitors bearing food for a banquet. The figures are somewhat smaller than life, designed with much freedom and truth; and, by comparison with the Panathenaic frieze in the Elgin Room, they may furnish a good point of view for estimating the capabilities and defects of Assyrian art. No. 39, on which is seen a marshal or chamberlain with a staff, was originally placed, as here, at a projection in the wall. Amongst the attendants or servitors, represented on Nos. 41-43, is one bearing in each hand a rod with two rows of dried locusts, which are to this day used as food by the Arabs. The other attendants carry wine-skins, birds, pomegranates, and other fruit.

No. 44. A semicircular-headed slab, with a small mutilated figure, in front of which are various symbols supposed to represent the signs of the zodiac. The lower part of the slab contains an inscription relating to the buildings of Sennacherib.

Next follow six slabs (Nos. 45-50), of a hard, fossiliferous

* The beginning of the name is lost.

limestone, and of which the surface is in high preservation. They were sculptured under Assur-bani-apli, or Assurbanipal and represent the victories of that monarch over the Elamites or inhabitants of Susiana.

The first three slabs, Nos. 45-47, represent a battle between the forces of Assur-bani-apli and Te-umman, King of Elam, on the plain between the river Eulæus and the city of Shushan. The successive scenes of the battle are depicted with great spirit; the rout of the Elamites; Urtaku, an Elamite prince, asking, in his despair, an Assyrian soldier to behead him; the overturning of the chariot of Te-umman (46, top row), who falls to the ground wounded by an arrow; the attempt of Te-umman to escape by the aid of Parritu, his son; Parritu defending his father; he draws a bow, and Te-umman calls to him to shoot the arrow; the Assyrians cutting off the head of Te-umman (47); Assyrian warriors in a chariot, carrying the head of Te-umman to Assyria (45).

The remaining three slabs, Nos. 48-50, exhibit, first, the reception at Arbela, by Assur-bani-apli, of two ambassadors from the King of Armenia; whilst the officers of the Assyrian king point out to the Armenian envoys the tortures inflicted on the Elamite prisoners. Second, an officer of Assur-bani-apli conducts Ummanigas, nephew of Te-umman, to be installed as King of Elam; the Elamites come out to pay homage to the new king; in the distance is the city of Madaktu, presenting a curious general view of an Asiatic town. Two small slabs, placed, for want of room, on the other side of the gallery, show the journey of Umman-aldas II., King of Elam, to Assyria, after his capture by the agents of Assur-bani-apli, and the arrival of the Elamite princes in the presence of the Assyrian King: most likely incidents of Assur-bani-apli's second war against Umman-aldas II.

The remaining bas-reliefs in this room belong to the period of Sennacherib.

The next six (Nos. 51-56) formed originally part of a series illustrating the architectural works of that king, including, probably, the construction of the very edifice from which the slabs were obtained. On Nos. 51 and 52 is seen the conveyance of a colossal human-headed bull, lying sideways on a sledge, which is propelled, over wooden rollers, partly by ropes in front, partly by a lever behind. On one side is a lofty mound, which labourers are erecting with stones or earth, and which is perhaps designed for the platform of the future palace. The workmen are guarded by soldiers, and superintended by Sennacherib himself, in a chariot drawn by two men. A similar mound is represented on Slab No. 53, where captives from the city of Balada are preparing the materials for building the gate of the royal palace. On

No. 54 is a portion of a group moving some weighty object, under the direction of Assyrian overseers; on No. 55 another colossal bull, represented as before; and on No. 56 the monarch, in his chariot, directing some operation sculptured on a lost portion of the series. The background of the slabs exhibits men carrying axes, saws, ropes, and other implements; and along the top are representations of the natural scenery of the country, water filled with fish, anglers floating on inflated skins, boats, banks lined with trees, and a jungle of reeds, in which are deer, and a wild sow with her young.

Nos. 57-59. Across the middle of these slabs a broad river is represented as passing. On its further bank, nearly insulated by a smaller stream, is a city, besieged by the army of Sennacherib, whilst on the right is seen a long procession of captives, with cattle and other spoil. On the nearer bank appears the king in a chariot, amidst officers and attendants, with a large collection of trophies and booty.

No. 60. A human figure, with a lion's head, of uncertain meaning.

In the centre of the room is an obelisk of white calcareous stone, discovered at Kouyunjik by Mr. Rassam, originally executed for Assur-nasir-apli, or Assur-nazir-pal, an Assyrian king who reigned about two centuries before Sennacherib, and whose principal monuments are to be seen in the Nimroud collection. It is covered with small bas-reliefs, representing the various exploits of the monarch.

Towards the North end of the room is the upper part of an obelisk supposed to be of Tiglath-Pileser I., also discovered by Mr. Rassam.

Towards the South end, a circular bowl in limestone, procured by Mr. Layard, and sculptured with bas-reliefs representing the hero Gistubar and his counsellor Hea-banî struggling with lions.

Six Table-Cases along the middle of the room contain the smaller objects discovered in the various excavations.

In Table-Case A are seals, engraved stones, and cylinders of hard stone. The following are the most important objects:—

1. A cylinder with the representation of the god Nergal, holding in one hand an unknown instrument, in the other a three-forked thunderbolt, and wearing on his head the horned cap, token of divinity. Before him is evidently a fire-altar, and figures in an attitude of adoration. The inscription is addressed to the god Nergal, for Dungi, son of Amil-Bagas (supposed to be the same as Amil-Hea or Uruk) the king. The date of Dungi is supposed to be about 2300 B.C.

2. A cylinder of green jasper, inscribed with the name of Hashamer, a viceroy under Amil-Hea or Uruk, King of Erech. The representation shows Hashamer led into the presence of Sin, the Moongod. —Presented by C. D. Cobham, Esq., H. M. Commissioner at Larnaka, 1880.

3. A cylinder of jasper, containing a representation of Darius, in his chariot, hunting lions. The inscription, which is in Persian, Median, and Assyrian, contains the words "I am Darius the great king." Found at Suez.

8. A cylinder of grey chalcedony, containing a representation of the hero Gistubar kneeling, holding aloft, by the mane and tail, a struggling lion.

9. A cylinder of chalcedony, uninscribed, with representation of an eunuch making an offering before the crescent, emblem of the Moon-god. This cylinder most likely belonged to one of the Egibi family, who were of great importance in Babylonia about the fifth century before Christ.

12. A cylinder of jasper. Subject: Gistubar killing a bull, and Hea-banî, his sphinx-like friend and counsellor, killing a lion. Behind the latter is an ibex. About 3700 B.C.

21. Chalcedony cylinder. A figure, said to be the god El, subduing a gryphon and a winged man-headed bull. Above is the winged disc with a representation of the Phœnician national god. In Phœnician are the following words: "Padash-radat, servant of Adath-dathar."

32. Jasper cylinder containing a reversed representation of the hero Gistubar killing a lion, with an inscription containing the name of the scribe to whom it belonged. One of the finest productions of the Babylonian engravers.

34. Hæmatite or ironstone cylinder. The god Martu (Rimmon as god of the west), and a divine attendant or worshipper. Inscribed: "Abum-ilu the scribe, son of Numa-Martu, the servant of the god Martu." Babylonian workmanship.

56. An Hæmatite or ironstone cylinder. Subject: Two deities in conversation; Istar about to be smitten by a figure standing beside her, perhaps an illustration of her being stricken with disease by order of Ninkigal, Queen of Hades, to whose dominions she had descended. Babylonian workmanship.

59. Sardonyx in shape of a barrel-cylinder, inscribed with nine lines of writing. A dedication to Assur for saving the life of a king, of whose name only the first part (Tugulti or Tiglath) is left.

60. Agate in shape of a long barrel cylinder, containing, in six lines of mutilated inscription, the name of Sennacherib, King of Assyria 705-681 B.C.

78. Sardonyx circular object, supposed to be the eye of a statue, engraved with five lines of writing containing the name and titles of Nebuchadnezzar, King of Babylon.

Table-Case B contains terracotta tablets referring to the language, legends, and mythology of the Assyrians, together with a selection of Dispatch or Report Tablets and letters.

1. A large tablet containing a short list of old Akkadian laws, with a translation in the Assyrian language, for the use of students in the Akkadian language.

2. A large tablet containing a list of cuneiform characters, together with their pronunciation and meaning.

3. A large tablet containing explanations in Assyrian of Akkadian and Sumerian words, with glosses giving the pronunciation of the idiograms.

4. Part of a tablet containing, in parallel columns, a list of the terms used in making contracts, sales, &c., followed by the names of the months in Akkadian and Assyrian.

5. Part of a tablet containing, in parallel columns, the hieroglyphic forms of the wedge-characters, with their more modern equivalents. From the S. E. Palace, Nimroud.

7. A letter to a king of Assyria from Nabû-balat-su-ikbî, who, being accused of (evidently) the crime of treason, writes to deny the charges brought against him, and to accuse his accusers. The writer complains bitterly of the treatment he had received at the hands of the Arrabi and the Martenu (the judges, seemingly, by whom he was tried).

10. A letter from five inhabitants of the city Darâta, concerning the re-capture of their town from the Babylonians under Merodach-baladan.

11. A letter to a king of Assyria concerning affairs in Babylonia, stating that the lords of Bit-dakuri had turned with one consent to Merodach-baladan, King of Babylonia, and suggesting that reinforcements should be sent.

12. A letter from Sennacherib, while still crown prince, to his father (Sargon), concerning the affairs of the kingdom.

14. A report tablet from Nadinu to a king of Assyria, concerning certain consignments of Kusa horses.

14A. A report tablet from Nabû-sum-iddin upon the same subject.

15. A letter to Assur-banî-apli (Assurbanipal), from Samas-sum-ukîn his brother, then King of Babylon. About 650 B.C.

16. A letter to Assur-banî-apli (Assurbanipal) concerning the revolt of Tamaritum, King of Elam.

17. A letter from Assur-banî-apli, King of Assyria, to Sin-apla-usur, concerning Umman-igâs, afterwards King of Elam.

22. A letter from Nabû-ibassî to a king of Assyria, concerning Bel-basâ, King of Gambulu, in Babylonia.

23, 23A, &c. A series of tablets supposed to record the creation of the world. The first of the series gives an account of the first three days of the creation, in which it is stated that the waterdeep was the begetter of all the creatures then existing, for there was not even a seed in the earth, and none of the gods had come forth. The rest of the texts, which are extremely difficult to translate, refer to the creating and placing of the heavenly bodies, the creation of creeping things, and of mankind in the stead of certain rebellious gods or angels, the war between the gods and Bisbis-tiamtu (the Waterchaos) and her servants, in which the latter were overthrown. 23E is supposed to refer to the fall of man, and 23D refers to the misfortunes of certain men who went forth and returned not, and mentions a flood. 23G is supposed to contain the legend of the tower of Babel.

24. A tablet containing the legend of the descent of the goddess Istar to Hades to seek Dumazi (Tammuz), the husband of her youth. The tablet tells how, at each of the seven gates, she had to part with

her clothing and jewels, how badly she was treated there by Ninkigal the queen, who would not let her come forth until the gods interposed, and she was let out and her clothing and jewels given back to her. The inscription ends with a lament for Dumazi her husband, whom she had been obliged to leave in the darkness of the Underworld.

25, 25A, and 25B. Three tablets, being copies of the eleventh of the series entitled "The record of Gistubar." This text contains the account of the flood, which is told to the hero by Ûm-napistim, the Balylonian Noah, who states that the gods within Suripak, a city on the Euphrates, determined to make a Flood, and Ûm-napistim was commanded to build a ship, and to put within it all his property, the members of his family, and the beasts and cattle of the field. The coming of the flood, its abatement, the resting of the ship on the mountain of Nizir, and the sending forth of a dove, a swallow, and a raven on the seventh day, are also told, together with the coming forth from the ship. The god Bêl, however, was angry that all the race of mankind had not been destroyed: but the god Hea appeased his wrath, the patriarch and his family were allowed to live, and the gods took him and his wife to "a remote place at the mouth of the rivers," supposed to be the region of the Persian Gulf.

26. A tablet of portents, describing what would be likely to happen if locusts enter a house, &c.

27. A tablet containing portents from the birth of children.

29. A tablet referring to the movements of certain stars.

31. A broken tablet containing, amongst other things, a list of gods and their seats.

34. A tablet containing a list of gods in Sumerian, Akkadian, and Assyrian.

35. A large and very fine tablet, containing astrological omens, &c.

36. A letter from Istar-nadin-apli to Assur-banî-apli (Assurbanipal) concerning an expected eclipse of the moon. Dated the 1st of Sebat, in the eponymy of Bêl-ellatûa, B.C. 648.

37. A report concerning an eclipse of the moon.

38. A small tablet recording the date of the spring equinox.

41. A tablet referring to the movements of the star Nin-si-anna (Venus), and mentioning the omens to be taken therefrom.

42. An Assyrian planisphere, much mutilated, containing drawings and explanations supposed to refer to the signs of the Zodiac.

43. A fragment of a planisphere containing calculations and divisions of the heavens into stated measurements.

44. A tablet containing a hymn, evidently to Anu, the god of the Heavens.

45. A fine tablet, written in Akkadian and Assyrian, containing magical formulas and charms for curing diseases, supposed to have been brought about by malignant spirits and demons.

Table-Case C contains on one side some of the tablets excavated by Mr. G. Smith, in 1874, for the proprietors of the *Daily Telegraph*, and presented by them to the British Museum; and on the other

side a few of the most interesting fragments obtained by Mr. Smith in the year 1875, and by Mr. Rassam in 1878 and 1879.

1. Half a large tablet written in the Babylonian character, containing observations, both astronomical and meteorological, for the months Kislev, Tebet, Sebat, &c., and the omens indicated by them.

2. An ox's hoof in hard baked clay, inscribed with omens.

3. A fragment of a tablet of the Gistubar series.

8. A small tablet containing a short list of the standard works in the library at Nineveh.

9. A list of the kings of Babylonia who reigned during the period immediately following the Flood.

11. Part of a cylinder of Esarhaddon referring, amongst other things, to his expedition in Egypt against Tarkû (Tirhakah), whose defeat is recorded.

12. Part of a cylinder of Assur-bani-apli, or Assurbanipal, containing a list of the kings of Palestine and Cyprus, who paid tribute to him on his way to Egypt. Among them are mentioned Baal King of Tyre, Menasseh King of Judah, Kaus-gabri King of Elam, &c., &c.

13 & 14-14e. Parts of cylinders containing the annals of Assur-bani-apli, King of Assyria B.C. 668-626.

15 & 16. Epigraph-tablets containing explanations of the scenes sculptured on the palace walls.

17. A syllabary in four columns, containing Akkadian and Assyrian geographical names.

24. A mutilated tablet containing part of a fable, in which a horse and an ox hold long conversations.

25. A fragment of the 6th tablet of the Gistubar series, referring to the overcoming of the divine bull sent by Istar against the hero and his followers.

26. A fragment supposed to belong to the flood-legend, referring to the going into the ark.

27. A fragment supposed to refer to the creation of insects.

29. Text of an ancient Babylonian king, in the Akkadian and Assyrian languages.

39, 40, & 41. Bilingual lists.

42 & 43. Syllabaries in four columns, one of which contains a list of plant-names in Akkadian and Assyrian.

44. Part of a Bilingual list containing the meaning of the root *nâru* or *nêru*, from which the word *nér*, meaning 600, came.

47. A fine tablet, containing warnings to kings against injustice.

48. Fragments of an eight-sided terracotta cylinder, containing the account of Sargon's expeditions against Ashdod, Media, Lulume, Ellipâ, &c., &c.

54. Part of the text of the war of Assur-bani-apli against Urtaki, King of Elam, containing an account of the appearance of the goddess Istar to the Assyrian seer, promising victory to the Assyrian king.

55. Part of a barrel cylinder of Bêl-zakira-iskun, or Bêl-sum-iskun, the last King of Assyria but one.

Table-Case D contains on one side historical texts, and on the other a part of the collection of Assyrian contract tablets.

1. A roughly-written tablet of Tiglath-pileser I., recording his conquests in Moschia, Urumia, Hatî, Lulumî, &c., &c. B.C. 1120-1100.

2. A large tablet containing the annals of Tiglath-pileser III., on which are recorded his campaigns against Merodach-bal-adan, King of Babylon, the people of Ararat, Milidda, Kumuhu, &c., and later on against Palestine, when Sanibu king of Beth-Ammon, Solomon king of Moab, Mitinti king of Askelon, Ahaz king of Judah, &c., &c., gave tribute.

3. A small tablet recording the recovery by Sennacherib of the crystal seal of Tugulti-Ninip I., which had been carried off by a king of Akkad (Babylonia) 600 years before.

5. Part of an eight-sided cylinder containing the annals of Sennacherib.

7. A large terracotta tablet containing an inscription of Esarhaddon, king of Assyria, and mentioning the name of Bêl-kais, a king of Assyria, otherwise unknown.

8. Part of an epigraph tablet referring to the sculptured scenes of Assur-bani-apli's campaigns in Elam, represented on slabs 45-47 in the Kouyunjik Gallery.

11. Part of a tablet referring to Assur-bani-apli's campaigns in Elam and Arabia, in the former of which he refers to the matter of the recovery of the statue of the goddess Nanâ, carried to Elam by Kudur-nanhundi 1635 years before.

12. Part of a tablet referring to the same subject.

13. Terracotta tablet containing Assur-bani-apli's campaign against Tirhakah, King of Elam, and mentioning his relations with Gyges, King of Lydia.

16. Part of a tablet containing lists of the kings of Babylonia, with remarks about their reigns.

17 & 18. Tablets containing the Assyrian canon of names of Eponymous officers, from about 909 B.C. to 669 B.C.

18a. Part of a tablet containing the synchronous history of Assyria and Babylonia.

20. Part of terracotta bowl or knob containing the name of Assur-rêš-isi, King of Assyria about 1150 B.C.

21. Part of a similar object containing the name of Sargon, King of Assyria about 722 B.C.

22. A terracotta tablet in the shape of an olive referring to the sale of two omers of corn. Dated in the eponymy of Assur-dâin, King of Assyria, 771 B.C.

29. A terracotta tablet recording the sale of three slaves, belonging to Minahimi (or Menahem), for one mana of silver "according to the mana of Karkemish." On the side, in Phœnician, are the words "To Menahem."

37. Inner tablet and outer case recording a loan of 17 shekels of silver, dated the 21st of Nisan, in the eponymy of Rammānu-bêli-na'id.

38. Inner tablet and outer case recording a loan of 9 mana and 15

shekels of silver. Dated the 16th of Sivan, in the eponymy of Sa-Nabî-sû, 656 B.C.

39. Inner tablet and outer case recording the sale of a field, dated in the eponymy of Danânu, governor of Mansuâte, 680 B.C.

40. Inner tablet and outer case recording the sale of two measures of grapes or wine, dated in the eponymy of Mannu-ki-Rammânu, 683 B.C.

41. Inner tablet and outer case recording a loan of 10 shekels of silver, dated in the eponymy Rammânu-rimâni. On the edge is a Phœnician inscription.

43. Terracotta tablet recording the sale of Usi' (Hosea) and his two wives, Me'sâ and Badia, with others, in all seven persons. Dated in the eponymy of Dananu, B.C. 680. On the edge is a Phœnician inscription.

44. Sale of a house and field, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving up of the field. . . ."

45. Sale of a slave named Arbail-sarrat, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving-up of Arbail-sara." (Arbail sarrat.)

46. Exchange of a slave named Istar-dûr-kâli, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving-up of Istar-dûr-kâli."

51. Sale of the female slave Hambusu and her daughter to Lukû, for 1 mana 8 shekels of silver. Dated in the eponymy of Silim-Assur, about 659 B.C. On the edge, in Phœnician, are the words "The giving-up of Habbus (Hambusu) to Lukah (Lukû).

Table-Case E contains iron and bronze implements from Assyria and Babylonia, but most of these objects seem to be of a very late date.

I.1. An iron sword from Erech (Warka).

I.2. Fragments of iron swords from Babylonia.

I.3. A knife or reaping-hook from Nimroud.

I.4. An iron reaping-hook from Nimroud.

I.5. Iron spear-heads from Arban, Babylonia.

I.6. An iron arrow-head from Babylonia.

I.6B. A three-bladed arrow-head from Konyunjik.

I.8. Some fragments of chain armour, from Konyunjik.

I.11. A fragment of iron cased with bronze.

I.12 & 12A. Iron nails.

I.15. A shallow iron vase or ladle with spout.

I.16, 16A, & 17-17K. Iron fetters and armlets.

B.7. A large bronze bowl, unornamented, supposed to be part of the furniture of the Temple at Nimroud, but most likely of later date.

B.8. A bronze bowl or dish, with in-bent rim, containing bones of the human hand, with some bronze rings. Partly restored.

B.10. A bronze bowl, partly restored, containing human bones and some pieces of wood. From Nimroud (?).

B.11. A shallow dish containing the bones of a hand, on one of the fingers of which is a bronze ring. From Nimroud (?).

B.13. Bronze vase with pointed end, ornamented at top and bottom with a tongue and guilloche ornament.

B.15. Bronze vase with a square base, covered with a pattern in imitation of basket-work.

B.17, 18, & 19. Bronze vases or ladles from Nimroud.

B.20 & 21. Bronze ladles from Nimroud.

B.24. Bronze funnel with strainer within, from Nimroud.

B.34, 34A, & 35-39. Bronze nails from Nimroud and Konyunjik.

B.44. Fragments of bronze styles.

B.49-52. Bronze ornaments, perhaps parts of chariot and harness; trappings, from Nimroud.

Table-Case F contains also bronze implements.

B.53-55. Bronze mirrors.

B.56. A large bronze disc, use unknown.

B.57-66. Bronze rings, fetters, and chains.

B.67. Pivot of a door or gate.

B.68. Bronze ring with clamp for fixing in a wall, evidently to receive the upper pivot of a gate.

B.69, 69A & 69B. Long bronze instruments, supposed to be chisels, from Tel-Sifr.

B.70, 71 & 71A. Bronze axe-heads.

B.72. Bronze axe-head, knife, and chisel, stuck together by the oxidation. From Tel-Sifr.

B.73-75. Axe-heads.

B.76-77. Bronze adzes from Tel-Sifr.

B.78 & 78A. Bronze hammers from Tel-Sifr.

B.79-79c. Arrowheads.

B.80-84. Bronze knives, &c.

B.88-90B. Bronze handles of vessels.

B.92. Small bronze figure of a horse.

B.94. Portions of bronze sword-sheaths from Nimroud.

B.95. Part of a bronze sceptre with silver plating, from Nimroud.

NIMROUD CENTRAL SALOON.

With this room commences the series of sculptures excavated by Mr. Layard in 1847 and 1850, in different parts of the great mound at Nimroud; with which have been placed one or two sculptures since obtained by Mr. Rassam from the same locality.

To the left of the door, on entering from the Kouyunjik Gallery, is a small group of slabs in relief, consisting of sculptures discovered in the South-western edifice of the great mound, which is believed to have been constructed by Esarhaddon, the son and successor of Sennacherib, towards the beginning of the seventh century B.C., with materials obtained, in a great measure, from the spoliation of the palaces erected in other parts of Nimroud by the earlier Assyrian dynasty.

The most important object in this group is a large bas-relief, divided horizontally into two tiers, the upper representing the evacuation of the city Azkuttu, and the lower an Assyrian monarch in his chariot. The inscription, of which a part exists on this slab, and the remainder was upon others adjoining it, recorded the receipt of tribute from Menahem, King of Israel, and thus indicates that this sculpture was executed for Tiglath-pileser III., though subsequently transferred by Esarhaddon to his own palace. Above and to the left are parts of battle scenes.

Near these is a head, on a larger scale than any yet brought to Europe, of a man-headed bull, supposed to be of the time of Esarhaddon himself.

Between the two central pilasters stands one of the most important historical monuments which have been recovered from Assyria, an obelisk in black marble, found near the centre of the great mound. It is decorated with five tiers of bas-reliefs, each continued round the sides; and the unsculptured surface is covered with cuneiform inscriptions, which record the annals of Shalmaneser II. for thirty-one years, commencing about B.C. 860. The bas-reliefs illustrate the presentation of offerings to the king by his numerous tributaries, and the inscriptions record the names of the donors, amongst whom are Jehu "son of Omri," the Israelitish king, and Hazael, the contemporary king of Syria.

Against the two pilasters stand two statues excavated by Mr. Rassam in the South-eastern edifice of Nimroud, each representing the god Nebo, and bearing an inscription to the effect that it was made by a sculptor of Nimroud by the order of Rammānu-nirari (a king who reigned about B.C. 780), and of his wife Sammuramat, who is supposed to be the original of the somewhat mythical Semiramis of the Greek and Roman writers. Here, too, are placed some of the larger antiquities discovered by Mr. Rassam in 1878-1879. One is an altar from the temple at Nimroud, and the other is a cylindrical object inscribed with the genealogy of Rammānu nirari. On the other side of the pilasters stand portions of inscribed slabs from Karkemish, excavated by Consul Henderson in 1879.

On the opposite, or Western side of the room, are some bas-reliefs discovered by Mr. Layard in the ruins of the Central edifice at Nimroud, which are supposed to be intermediate in

date between the ruins already referred to and those of the great edifice at the North-west quarter of the mound. The subjects are chiefly military.

To the left, or Southern side of the passage from the Hellenic Room, is seen the evacuation of a captured city, in which (as well as in the bas-relief immediately above) the various quadrupeds introduced are portrayed with great fidelity and spirit, the sculptor, as usual in Assyrian art, exhibiting greater power in the treatment of animal subjects than of the human form.

On the other side of the passage are three representations of sieges, in which the mounds thrown up by the besiegers, their battering-rams, and archers masked by loop-holed screens, evince their military skill, whilst the three impaled captives, on one of the slabs, give equal evidence of their cruelty.

Above these are two heads, known from the inscription on the left-hand slab to represent Tiglath-pileser III. and an attendant.

Against the columns are placed two tablets, with figures and inscriptions, that on the right being of Shalmaneser, and that on the left of Assur-nasir-apli, found at Kurkh; on the former Ahab is mentioned. On the left there is also a fragment of a monument containing a bilingual inscription of Khammurabi, a king of Babylonia of the Kassite dynasty, who reigned about 2000 B.C.

The remainder of the Nimroud collection belongs altogether to the period of Assur-nazir-pal, or Assur-nasir-apli, the earliest Assyrian monarch of whom any large monuments have been procured, and who commenced his reign about B.C. 885. The sculptures were found by Mr. Layard partly in the ruins of an extensive edifice at the North-west quarter of Nimroud, and partly in two small adjacent temples of the same date, one of which was dedicated to the Assyrian god Ninip.

Beside the door into the Kouyunjik Gallery is a colossal lion, which, with a companion figure, decorated the sides of a doorway in one of the small temples just mentioned. It is covered with inscriptions, and, like all the figures found in similar situations, provided with five legs, so as to appear perfect both from the front and the side.

Near this stands a small statue, on its original pedestal, found in the same temple with the lion, and representing Assur-nasir-apli.

Of the remains of the North-west edifice the principal are two colossal figures, one a winged and human-headed lion, and the other a bull, not originally forming a pair, but taken from two different doorways. Though of smaller dimensions than usual, they are, both in delicacy of execution and excellence of preservation, amongst the finest specimens of Assyrian art.

Over the North door leading into the Kouyunjik Gallery is a lintel from the palace at Kouyunjik, representing a vase and two dragons.

In this saloon are two Table-Cases, one containing seals and engraved stones, mostly Pehlevi, some with portraits of sovereigns. The other Table-Case contains some of the objects excavated in Assyria by Mr. Rassam in 1878, and Mr. Smith in 1873. Among these are two stone slabs from the coffer from Balawat (which stands against the pilaster opposite), containing an inscription of Assur-nasir-apli, referring to the history of the city of Imgur-Bêl, evidently the ancient name of Balawat; some ornaments from a temple erected by that king at Nimroud; a stone object inscribed with the name of Budu-ilu, king of Assyria about 1850 B.C., from Kaleh-Shergat; a large stone tablet containing an inscription of Rammānu-nirari I., king of Assyria about 1800 B.C.; a brick inscribed with the name of Irisum, viceroy of Assur about 1800 B.C.; part of a historical tablet of Tiglath-pileser III., B.C. 745, from Nimroud; a series of six small terracotta winged figures, found beneath the pavement at Kouyunjik; some terracotta figures of the god Dagan; and some miscellaneous antiquities.

The South door leads into the

NIMROUD GALLERY.

This room contains a continuation of the series last described. The bas-reliefs on the West side were all found in a chamber of the North-west edifice. Those on the opposite side are partly from other chambers of the same edifice, partly from the small adjacent temple of Ninip. The slabs with large figures bear inscriptions running horizontally across the middle; those with small figures have generally had inscriptions on the border above and below, though these have in many instances been cut off in ancient times. The double row of slabs occupying the greater part of the West side is arranged exactly as in the original building, excepting that a break occurs in one place, where some slabs have been lost.

The following are the most interesting subjects in this room, commencing on the left, or East side. The first eight slabs are from the North-west edifice:—

No. 18. A winged figure, carrying an ibex and an ear of corn.

No. 19. Two persons, distinguished by their caps and pointed shoes

as foreigners, bringing with them two monkeys, as tribute to some personage represented on a lost slab.

No. 20. The king, Assur-nazir-pal, or Assur-nasir-apli, in a richly-embroidered dress, and the cap distinctive of royalty, with a sword, of which the hilt is elegantly decorated with wrestling lions.

Nos. 21-26. Six slabs, representing the king among his attendants, supernatural and human, apparently returned from battle or the chase. The large dimensions, elaborate execution, and almost perfect preservation of this series, places it among the finest examples of Assyrian bas-relief. The figures are all sumptuously attired, their robes fringed and embroidered with sacred or mystical ornaments; their sandals are painted in black and red, the bows of the eunuchs red, and the eyes of all of them black. It may be observed that the parts here indicated, together with the hair in some cases, and the necks, and edges of the mouths, of two men with lions' heads on two slabs hereafter mentioned, are the only objects on which colour is discernible in any of the Assyrian sculptures; nor does the condition of the surface of those sculptures at all confirm the idea that the whole was originally coloured.

The succeeding slabs (Nos. 27-30) are from the small temple of Ninip. Nos. 27 and 28 stood originally, as here, at right angles to each other, No. 27 being on the external wall of the building, and Nos. 28, 29, on the side of a doorway leading to one of the chambers. On the opposite side of the doorway was a similar group, of which the slab on the external wall (No. 32) was alone removed by Mr. Layard.

Nos. 28, 29. A four-winged figure, with a three-forked thunderbolt in each hand, pursuing a monster or demon; a composition which, from its repetition on each side the doorway, probably typified the expulsion of the Evil Spirit from the temple. Although shattered into fragments, and much decomposed by fire, these slabs still display considerable merit in design.

No. 29*. A restoration of the slab which originally occupied the position corresponding to this, and the same in subject as the next.

No. 30. Slab from the opposite side of the doorway, forming the companion to No. 29*. It presents a figure of the Fish-god, Dagon, or one of the priests of his temple.

The remaining bas-reliefs in this room are all from the North-west edifice.

No. 33 represents an eagle-headed figure, evidently a deity, supposed by some to be Nisroch, in whose temple Sennacherib was slain.

No. 35. A four-winged figure, holding a necklace, evidently the goddess Ishtar of Nineveh.

No. 36. A lion-hunt, which, though originally belonging to the North-west edifice, had been removed in ancient times, and was found in an isolated situation. It is here placed, for the purpose of comparison, opposite to some slabs of similar subject.

Nos. 37-40. A collection of bas-reliefs, representing what are believed to be religious rites. In each group two figures are seen, standing or kneeling before a species of tree, whose foliage is sculptured similarly to that known as the "honeysuckle ornament" of Greek architecture and vase-painting; one hand of each figure is raised, and generally holds some mystic offering or symbol, such as a fir-cone, a pomegranate-branch, a necklace, &c.

Upon the West side of the room is a similar subject (No. 2), on a bas relief within a boldly-projected border; two kings are here introduced in the conventional attitude of sacrifice or adoration, and each attended by a winged and triple-horned figure; above the mystic tree is the symbol of Divinity, sometimes described under the Persian name of Ferouher, being a small figure within a winged circle, holding a ring. The same symbol, which is supposed to represent the god Assur, reappears, under a modified form, in some of the battle-scenes, where it seems to watch over the person of the king, and sometimes draws a bow at his enemies.

The double frieze, which next succeeds, may be regarded as illustrating the prowess of Assur-nasir-apli, both in the chase and in war.

First come the hunting-scenes—Nos. 3*a* and 3*b*, a bull-hunt, and the successful return; Nos. 4*a* and 4*b*, a lion-hunt, with similar sequel.

Afterwards the military scenes, among which may be distinguished—

Nos. 7*b*-9*b*. The passage of a river by the king and his army. The chariots are embarked in boats; the horses swim behind, guided by halters; many of the soldiers are likewise swimming, supported by skins filled with air; others on shore are inflating skins previously to entering the stream.

Nos. 10*b*-12*b*. The capitulation of a city, and the king receiving the prisoners and spoil, a subject extending over a part of slab No. 13*b*. The original of No. 12*b* was so shattered, that Mr. Layard did not attempt to remove it, but made a careful drawing, from which has been executed the painting which here fills the vacant space. A portion of this slab subsequently obtained is opposite.

Nos. 11*a*-13*a*. The return from battle. To the left is seen the ground plan of a circular building, divided into four apartments, in each of which are figures preparing food; adjoining is a tent, with horses and grooms; beyond are soldiers at their games, and musicians; and to the right, the king in a triumphal procession.

Nos. 13*b*-15*b*. Siege of a city by Assur-nazir-pal, or Assur-nasir-apli, a subject presenting many curious details of military architecture and engineering, both aggressive and defensive; walls with serrated parapets, arched gateways with ornamental mouldings; the assailants mining, breaching, and scaling; a battering ram plied from the interior of a moveable machine, surmounted by a tower, which is filled with archers and slingers; the besieged lowering grappling-irons from a bastion to catch the ram, and hurling firebrands to ignite the machine;

the besiegers playing water on the flames; and each side discharging arrows and stones.

No. 17. A winged figure, with a stag and a branch of flowers.

No. 17*a*. (Near the southern end of the gallery.) Upper part of a male figure, with the eyes and hair tinted black, exhibiting a greater amount of artificial colour than any other Assyrian sculpture yet discovered.

In the middle of the room are nine Table-Cases, two of which contain antiquities from Babylonia, and the rest miscellaneous small objects found at Nimroud, chiefly in the ruins of the North-west edifice, and probably therefore of the age of Assur-nasir-apli, about B.C. 885.

Case A has several miscellaneous bronze objects, small bells, weapons, and articles of furniture, parts of thrones, chariots, vases, &c.

Cases B and C contain some of the most interesting articles in the collection. The principal are a series of ivory-carvings from the North-west edifice, one having an Egyptian name within a hieroglyphical cartouche, and many others exhibiting Egyptian figures or decorations,—a conclusive proof of an intimate connection between Egypt and Assyria at a very early period; a large variety of ivory-carvings of more purely Assyrian character, one with Phœnician inscription, found in the South-east edifice.

Case D contains objects in bronze and iron, parts of thrones, two fragments with Phœnician inscriptions, bowls containing bones of hands of enemies.

Case E contains some miscellaneous objects and ornaments from Babylonia; some small bronze figures of Gudea, viceroy of Lagas (Tel-lo) holding an inscribed cone supposed to be the firestick. Also some bronze bowls, engraved with elegant designs, and in some cases, the name of the owner in Phœnician characters on the edge.

Case F has some more bowls, and a remarkable collection of bronze weights, in the form of recumbent lions, on some of which are engraved bilingual inscriptions, in the Phœnician, and cuneiform or Assyrian characters.

Case G contains several bronze bowls, with embossed and engraved ornaments of great beauty and curiosity, some of distinctly Egyptian style, such as winged gryphons, scarabæi, &c.

Case H has some miscellaneous antiquities, some of which were excavated by Rassam in Babylonia, in 1878-9. The principal are, some stone tablets, containing an inscription of Gudea, Viceroy of Lagas, now Tel-lo, about 2000 B.C.; a clay tablet containing an inscription of Rû-sak, an early king; a very fine stone tablet from Sippara, the seat of the Sun-god worship, representing the Sun-god seated in his shrine with the solar disc before him, which two small figures above seem to direct. Before the disc are three figures, one being evidently Nabû-apladdin, the king who had the stone carved. The rest of the obverse

and the whole of the reverse contain a long inscription of this king. A fragment of a cylinder from Birs-Nimroud, referring to affairs in Babylonia, about the 7th century B.C.; some small cylinders of Nebuchadnezzar; a cylinder of Cyrus referring to his conquest of Babylon; an unbaked clay tablet containing a portion of the annals of the reign of Nabonidus, mentioning Astyages, king of Ecbatana, and giving a full account of the conquest of Babylonia by Cyrus; and a tablet containing part of a map of Babylon.

Among the miscellaneous antiquities are, a headdress from the statue of a goddess, containing an inscription of Dungi, King of Babylonia, about 2000 B.C.; a very fine calf's head in ivory, from Spharvaim; some shells engraved with mythological designs; and some clipped and mutilated coins, and other objects, evidently the remains of a silversmith's workshop, from Babylon.

Case I contains terracotta tablets of the class known as "contracts." On one side are some case-tablets, dated in the reigns of Khammurabi and Samsu-iluna, about 2100 B.C., and some contracts dated in the reigns of the Seleucidæ and the Arsacidæ, one of the last-named containing the name of Eraklidē or Heracleides, a Greek.

On the other side are a series of contracts of the later Babylonian empire, many of which relate to the commercial transactions of the family of Egibi, dated in the reigns of Nebuchadnezzar, Nabonidus, Cyrus, Cambyzes, Darius, and Lâbasi-Marduk (Labarosoardachos). The principal of these are, a small tablet from Warka recording the sale of a door, a tablet awarding compensation for killing a man, another dated in the reign of Nabonidus, mentioning "the messenger of Belshazzar, the son of the king," and a tablet dated in the first year of Cambyzes, as king of Babylon, his father Cyrus being at that time "king of countries." In the middle are placed tablets of a larger size, referring to the sale of houses, fields, &c., some private memoranda and letters, an interesting series of documents referring to the lawsuit of Bunanitu, a Babylonian lady, and a tablet, referring to the sale of a female slave, dated in the reign of Artaxerxes, containing several lines of unknown writing. After these are exhibited the best of the Babylonian contract tablets, presented by the proprietors of the *Daily Telegraph*, the dates of which extend from Esarhaddon to Darius, a period of nearly 200 years,

At the North-west angle of this Gallery is a door leading into the

ASSYRIAN SIDE-ROOM.

In this room, and in the basement room with which it is connected by a staircase, are placed some of the sculptures and other objects procured by Mr. Rassam and Mr. Loftus, after the collection obtained by Mr. Layard had been already

arranged. In addition to these are some objects from Babylonia. The wall cases contain miscellaneous objects of different periods discovered in Assyria and Babylonia.

The principal objects in this room are—

A four-sided and arch-headed *stèle*, of limestone, having in front a bas-relief of the king Samsi-Rammanu, son of Shalmaneser, and containing a long inscription in archaic characters, recording the history of his reign. It was found by Mr. Rassam in the South-east edifice of Nimroud.

Two boundary-stones, with reliefs and inscriptions, of the reign of Merodach-nadin-akhi, a king of Babylon who reigned about 1100 B.C.; others of the reign of Merodach-bal-adan I., B.C. 1325; Nebuchadnezzar I., about 1150 B.C.; Nabû-kin-abli, about 900 B.C.; and two of Meli-Sigu, about B.C. 1107. Also a monolith, with the figure of a king of Babylon, perhaps Samas-sum-ukin, brother of Assurbani-apli or Assur-bani-pal.

The staircase leads to the

ASSYRIAN BASEMENT ROOM.

The sculptures arranged in this room, with one exception, belong to the time of Assur-bani-apli, the grandson of Sennacherib, having been discovered in the ruins of two palaces at Kouyunjik, excavated, one by Mr. H. Rassam, the other by Mr. Loftus. Dating from the latest period of Assyrian art, they exhibit greater freedom of design, particularly in the animal forms, and greater delicacy of execution, than the bas-reliefs from Nimroud, or even the earlier monuments from Kouyunjik. Among the most remarkable are—

Nos. 1-8. Various operations of the camp, the bringing in of the heads of slain enemies, and registration of spoil and trophies.

Nos. 9-14. Soldiers and musicians, some of whom are captives.

Nos. 17, 18. Assyrian deities.

Nos. 19, 20. Part of the Assyrian army and prisoners of war.

Nos. 21-32. The assault and capture of the city of Lachish by Sennacherib; his fortified camp and reception of prisoners.

Nos. 33-53. A lion-hunt by Assur-bani-apli, or Sardanapalus. ▲ A large area formed by spearmen prevents the escape of the animals. The lions are let loose from cages (No. 52), and are killed by the monarch with arrows, while horsemen attend and gallop round in different directions. One or two lions are seen in different groups attack-

ing the king. The fury of the wounded and agony of the dying lions, as also the impatience of four dogs restrained by their keepers, are admirably delineated.

Nos. 54-62. The capture of a city in Susiana and reception of prisoners by the same monarch.

Nos. 63-74. The return from the chase in a series of slabs of the same size and style as Nos. 33-53. The hunters bear birds and dead lions, and lead the hunting dogs, and sumpter mules laden with nets.

Nos. 75-78. Scenes apparently of a *paradeisos* or park; a musician and lion; and a lion and lioness amidst trees and flowers; keepers and hunting dogs.

Nos. 79-82. Assyrian deities.

Nos. 83-90. Wars of Assur-bani-apli; the attack of an Arab race, who, mounted on one-humped camels, take to flight, while their tents are surprised and burnt; the siege of two cities and capture of one with its Æthiopian garrison of negroes, placed there by some Egyptian monarch.

Nos. 91-94. A hostile army flying past an Assyrian city or fortress, with an inner building with columns resting on the backs of lions and winged bulls, and a temple with columns and pilasters resembling those of the Ionic order; in front is a tablet with figure of the king and altar like that in the Assyrian transept, and a bridge or viaduct with openings like Gothic arches.

No. 95. Execution of the king of Susiana.

No. 96. Royal attendants bringing offerings.

Nos. 97-102*a*. Pavement slabs with representations of carpets.

Nos. 104-119. A series of slabs divided horizontally into two or three tiers of small figures, remarkable for the delicacy of their execution. They represent hunting scenes, the pursuit of deer, goats, wild asses, and the different modes of killing the lion described in the accompanying inscriptions.

No. 120. Capture and burning of a city; guarding of captives, who are at meals.

No. 121. Fine slab representing Assur-bani-apli and his queen banqueting under a bower of vines. The king reposes on a couch, at the foot of which the queen is seated on a chair. A musician and attendants with viands and fans wait on the royal pair. Birds and grasshoppers are singing in the adjacent trees, from one of which hangs the head of Te-umman, king of Elam.

Nos. 122-124. Lion-hunting and other scenes.

In the centre of the room are three Table Cases. The first contains miscellaneous objects from Assyria and Babylonia; terracotta figures and bas-reliefs; fragments of inscribed vases; moulds for earrings; terracotta models of tools; flint and stone implements, &c.

The second contains terracotta, stone, and bronze figures, &c., of the Parthian period.

The third contains bronze objects from the palace of Argisti, king of the Mannâa (Van), contemporary of Sargon of Assyria, about 720 B.C.

Returning up the staircase, and passing again through the Nimroud Gallery, the visitor reaches the

ASSYRIAN TRANSEPT.

The first or Western Compartment, contains the remainder of the monuments of Assur-nazir-pal, or Assur-nasir-apli, of which the principal part has been described in the Nimroud Gallery.

In the middle is a high arched slab, having in front a bas-relief of the king, with various sacred symbols, and on the sides and back an invocation to the Assyrian gods, and a chronicle of the king's conquests. Before it stands an altar, which originally was so placed, at the entrance to the temple of Ninip.

At the sides stand a pair of colossal human-headed lions, winged, and triple-horned, which originally flanked a doorway in the North-west edifice. With these terminates the series from Nimroud.

Behind these are two torsos with inscriptions, one of black stone, bearing the name of Gudea, viceroy of Lagas; the other of a goddess, found at Kouyunjik, with the name of Assur-bêl-kala, an Assyrian monarch, who reigned about 1100 B.C.

On the West wall are casts and sculptures in relief and inscriptions from the palace of the Persian monarchs, about 500 B.C. at Persepolis; and on the South wall casts of Pehlevi inscriptions at Hadji Abad in its vicinity.

Near there are cases containing antiquities excavated at Dali or Idalion, in Cyprus, by Mr. R. H. Lang, in 1870, including terracotta toys, &c. Amongst them is an inscription in the Phœnician and Cyprian languages, dated in the reign of Melekiatun, about B.C. 370. Against the columns on the North side are the upper half of the statue of a deity or monarch, and another statue from the same place.

On the East side of this Transept, is the Khorsabad Compartment, containing monuments from the palace of Sargina, the founder of the later Assyrian dynasty, about B.C. 722.

Two colossal human-headed bulls, corresponding exactly in dimensions and style with the pair now in the Louvre at Paris, are placed as at the entrance of a chamber, and beside these, two colossal figures of mythological character. This entire group was obtained from Khorsabad by Sir H. C. Rawlinson, K.C.B., in 1849.

Within the recess thus formed are several bas-reliefs procured from the same place in 1847 by Mr. Hector, a merchant residing at Baghdad. They are chiefly fragmentary figures from a more extensive series, some on a large scale, and retaining remains of colour. The horses' heads, facing the window, are richly and carefully finished.

Below these is the only slab obtained by Mr. Layard from Khorsabad; it is in black marble.

At the other end are slabs with inscriptions from colossal bulls, recording the campaign of Sennacherib against Judæa. They come from Kouyunjik.

In the centre is placed a monument, not belonging to the Khorsabad series, a seated figure of Shalmaneser in black basalt, found by Mr. Layard about fifty miles below Nimroud on the Tigris, in the great mound of Kalah Shergat, which is supposed to be the site of Ashur, the primitive capital of Assyria.

In the centre is also a marble Phœnician sarcophagus from Sidon, and on the North side are some busts and statues from Dali or Idalium.

The North side of the Assyrian Transept opens into the

EGYPTIAN GALLERIES.

The monuments in this collection constitute on the whole the most widely extended series in the range of antiquity, ascending to at least 2000 years before the Christian æra, and closing with the Mohammadan invasion of Egypt, A.D. 640.

The larger sculptures are placed in two great Galleries with a connecting or Central Saloon, and in a Vestibule at the Northern extremity. They have been arranged, as far as possible, in chronological order, according to the succession of dynasties recorded in Manetho.

The smaller sculptures, consisting chiefly of sepulchral tablets, have been brought, as far as practicable, into the same order as the larger monuments. These tablets record the names and titles of the deceased, who are represented upon them performing acts of homage to their ancestors or various divinities. Though of great value to the student of the language and history of Egypt, they do not possess such interest as to detain the general visitor. Their probable age, and the names of the persons to whom they were erected, will be seen on their labels.

The Egyptian collection has been formed partly from the donation, by King George III., of the antiquities obtained at the capitulation of Alexandria; and partly by acquisitions from the Earl of Belmore, Mr. Salt (including the discoveries of Belzoni), and M. Anastasi. It has been further enriched by presents from H.M. the Queen, H.R.H. the Prince of Wales,

General Howard Vyse, the Duke of Northumberland, the Marquis of Northampton, and others.

The localities from which the sculptures have been principally derived are as follows :—The earlier sepulchral monuments are chiefly from Memphis, the capital of the most important of the more ancient dynasties, and the ruins of which are on the left bank of the Nile, opposite Cairo. Other early remains are derived from the great burial-place of Abydos. The main portion of the collection, including most of the monuments belonging to the kings of the 18th, 19th, and 20th dynasties, was obtained from the ancient city of Thebes, which became the capital of Egypt under those monarchs. This city was built on both banks of the Nile, and included the four modern localities, Karnak and Luxor on the right bank, Gourneh and Medinet-Haboo on the left. The antiquities from Alexandria and Cairo are of more uncertain origin, as some of them had been only transferred to those cities in comparatively recent times.

Most of these monuments, of whatever period, are inscribed with hieroglyphics, a form of writing almost peculiar to the Egyptians. These characters are all representations of visible objects, and are generally executed with great care and finish. They are employed in various ways, sometimes *symbolically*, to indicate the object represented, or the quality for which an object is remarkable : at other times *alphabetically*, to express the sound of the initial letter of the Egyptian name.

SOUTHERN GALLERY.

The visitor on entering this Gallery approaches the most recent of the antiquities of Egypt, the first recess on each side being occupied by monuments of the Roman dominion in that country, a period which commenced with the capture of Alexandria by Augustus, B.C. 30, and extended to the Mohammadan invasion, A.D. 640.

In the second compartment are placed the remains of the Ptolemaic or Greek period, introduced by the conquests of Alexander the Great, and the accession of Ptolemy Soter to the throne of Egypt in B.C. 323. In the centre of the room is placed the celebrated Rosetta stone ; it is a tablet of black basalt, having three inscriptions, two of them in the Egyptian language, but in different characters (Hieroglyphic and Enchorial), the third in Greek. The inscriptions are to the same purport in each, being a decree of the priesthood at Memphis in honour

of Ptolemy Epiphanes about the year B.C. 196. This stone has furnished the key to the interpretation of the Egyptian characters. Cast of a similar trilingual tablet found at San, being a decree of the priests at Canopus in honour of Ptolemy Euergetes I. and Berenice, B.C. 238.

The next two compartments contain the monuments of the 30th, or last native dynasty, which succeeded in expelling the Persians from Egypt. The principal sculptures are:—A slab of green basalt, on which is represented King Nectanebo II. (B.C. 358–340), making offerings to a deity; from *Alexandria*.—The sarcophagus of King Nectanebo I. (B.C. 378–360), formerly described as that of Alexander the Great, on the exterior of which are representations of the sun passing through the heavens in his boat, and on the interior various divinities; *Alexandria*.—Sarcophagus of Naskatu, a Memphite priest, covered with inscriptions; *Memphis*.—Two obelisks erected by King Nectanebo I. before the Temple of Thoth; *Cairo*.

The two following compartments contain the remains of the 26th dynasty, which commenced under Psammetichus I., and was conspicuous for its encouragement of art, and for the extensive employment of Greeks in its service. It terminated at the conquest of Egypt by the Persians under Cambyzes, B.C. 525. The principal objects are:—The granite sarcophagus of Hapimen, a royal scribe; *Cairo*.—The elaborately-worked sarcophagus of the Queen of Amasis II. (B.C. 538–527); *Thebes*.—A slab of basalt, on which is represented Psammetichus I., making offerings; *Alexandria*.—A basalt kneeling figure of a public functionary, named Uah-ab-ra; *Natron Lakes*.

In the next recess are monuments of the 22nd dynasty, which is supposed to have been of foreign extraction. Among its monarchs was Sheshonk I., the Shishak of Scripture, who plundered Jerusalem. The name of this king occurs on two figures of the goddess Sekhet, or Pasht (Bubastis), from *Karnak*.—Near these is a statue of the god Hapi, or the Nile, dedicated by Sheshonk, high priest of Amenra, and son of Osorkon I.

The other objects in this compartment are of uncertain date; in the centre is a large scarabæus, the symbol of Cheper (the Creator), which had been removed to Constantinople under the Byzantine Emperors.

The remainder of this Gallery, and the whole of the Central Saloon, are filled with the monuments of the 19th dynasty, a race of kings of great power, during whose dominion the Egyptians conquered Phœnicia, and by whom extensive edifices were erected at Thebes.

In the last compartment is a finely sculptured group in sandstone, of a male and female figure seated; and a statue of King Seti Menephtah II. on a throne, with a ram's head on his knees, from *Karnak*, and the statue of the Prince Khaaemuas, son of Rameses II.; *Siout*.

At the South end of the Room is a Table Case containing some miscellaneous antiquities excavated by the late Mr. G. Smith, in 1874; amongst them are a stone model of a winged human-headed cow, a bronze spoon, iron and other objects.

CENTRAL SALOON.

The principal part of the monuments in this room are of the age of King Rameses II., the Sesostris of the Greeks, and the greatest monarch of the 19th dynasty. In the centre is a colossal fist in red granite, from one of the statues which stood before the great Temple of Phtah at *Memphis*. On the left are three colossal heads, the first a cast from a statue of Rameses at Mitraheny, the other a granite head and shoulders from the building called the Memnonium, at *Thebes*, and that of a queen.—The remaining sculptures represent chiefly the king and his officers.—Between the columns, at the entrance to the Northern Gallery, are, on one side, a granite statue of Rameses II., erected by King Menephtah, from *Karnak*; and on the other, a wooden statue of King Sethos I. On the Eastern Wall are casts of portions of Egyptian portraits, hieroglyphics, and other objects from the monuments.

NORTHERN GALLERY.

The larger sculptures in the Northern Gallery belong to the 18th dynasty, during whose rule Egypt was in a state of great prosperity. It commenced with the expulsion of the Hyksos, or Shepherd Kings, from Lower Egypt, and its monarchs extended their conquests into Æthiopia and Asia, and built great edifices at Thebes. The close of this dynasty was troubled by disturbances, caused by a heresy in the Egyptian religion, called that of the Disk-worshippers, which has left its traces on several monuments in the collection. The principal sculptures, proceeding Northwards, are as follows:—Two statues in black granite of King Horus, one representing him under the protection of the god Amen-ra.—Two red granite lions, one having upon it the name of King Amenophis III., the other that of one of his successors, as well as the name of an Æthiopian monarch; from *Mount Barkal* in Nubia.—The head of a colossal ram, from an avenue of ram-headed sphinxes, which led to a gateway built by King Horus at *Karnak*.—Two seated statues in black granite of King Amenophis III.; *Thebes*.—A sandstone tablet recording the passage of Amenophis III. into Æthiopia, the extent of his conquests, and the number of the prisoners and slain; *Sennah*.—A column, with a capital in the form of lotus buds, inscribed with the names of Amenophis III. and two later kings; *Cairo*.—Two colossal heads, representing Amenophis III., found near the statue called the "Vocal Memnon," at *Thebes*.—Several statues of the cat-headed goddess Sekhet (Bubastis), inscribed with the name of the same monarch; *Karnak*.—A black granite sculpture representing a boat, in which is seated Queen Mautemua, wife of Thothmes IV., and mother of Amenophis III.—In the centre of the Gallery is a colossal head of King Thothmes III., discovered by Belzoni near the granite sanctuary at *Karnak*: near the head is the arm of the same figure.—A monument sculptured on four

sides ; upon it is represented in bas-relief King Thothmes III., supported by the god Muntra and the goddess Athor ; *Karnak*.—Small limestone statue of the prince Anebni, dedicated by Thothmes III.—In the central recess of the East side of the Gallery is fixed the tablet of Abydos, an inscription of great value in determining the names and succession of the kings of various dynasties. It appears originally to have commemorated an offering made by Rameses II. to his predecessors on the throne of Egypt ; and was discovered by Mr. W. Bankes, in a chamber of the temple of Abydos, in 1818. In the same part of the Gallery are placed some fine specimens of Egyptian painting, representing Osiris, Amenophis I., the queen Nefertari, the tributes of Asiatics and negroes, jewellers at work, banqueting scenes, fowling, and other subjects of ordinary Egyptian life.

In this room are placed two Table Cases holding Egyptian smaller objects, the one nearest the Northern door various portions of glazed tiles and alabaster inlaid figures from Tel-el Yahoudeh, amongst them representations of Asiatics, and some slabs with sculptors canons from Tel Basta, fragments from the Pyramids of Dashour. The other Case contains small Egyptian figures in stone cippi, with Horus on the crocodiles, head of the Khuenaten disk-worshipping monarch of the 18th dynasty, model of a tower and bath.

NORTHERN VESTIBULE.

In this apartment are placed monuments of the first twelve dynasties of Egyptian monarchs. Though small in size, they have considerable interest, being the most ancient sculptures preserved in the Museum ; and they show that art had made great progress in the early times to which they belong. The sculptures are principally of the 4th and 12th dynasties.

The 4th was distinguished by the high civilization that prevailed in Egypt during its rule. Its monarchs conquered Arabia, and built the pyramids as royal sepulchres. Among the monuments may be noticed some of the casing-stones of the pyramids, a small statue of a naval constructor, and a coloured statue found in a tomb at *Gizeh*.

The 12th dynasty excavated the Mæris Lake, built the Labyrinth, the city of Abydos, and the fortress of Semneh, and conquered Nubia or Æthiopia. Of this dynasty is a mutilated statue of King An, dedicated by King Usertesen I. A small lion inscribed with the name of Setnub, one of the shepherd kings, or 16th dynasty, brought from Baghdad, is at the side of the East door.

Over the East doorway is a plaster cast from the head of the most Northern colossal statue of Rameses II. at Ibsamboul, placed here owing to the want of space in the Central Saloon.

[Guide to the Egyptian Vestibule.]

NORTH-WEST STAIRCASE.

On the staircase are placed Egyptian Papyri, which are documents of various character, inscribed on rolls formed of slices of the papyrus plant. They show the three forms of writing in use among the Egyptians :—1. The *Hieroglyphic*, in which all the characters, or figures, are separately and distinctly defined. 2. The *Hieratic*, in which the same characters are represented in what may be termed a running hand. 3. The *Demotic*, or *Enchorial*, a still more cursive form, in which the language of the common people was written ; it was principally employed in civil transactions during the Ptolemaic period, and continued in use to the 3rd or 4th century of our era.

The papyri exhibited present chiefly portions and extracts from the Ritual of the Dead, the small pictures in them referring to the subjects of the various chapters ; others are solar litanies and magical tracts. Amongst them are a caricature, a treatise on arithmetic and geometry, one on medicine with recipes of the age of Cheops, the romantic tale of a doomed prince, songs, dirges, criminal reports, and several contracts or deeds of sale and a marriage contract in the demotic character ; another in the same character, with some of the words explained in Greek.

At the top of the staircase is the

EGYPTIAN ANTEROOM.

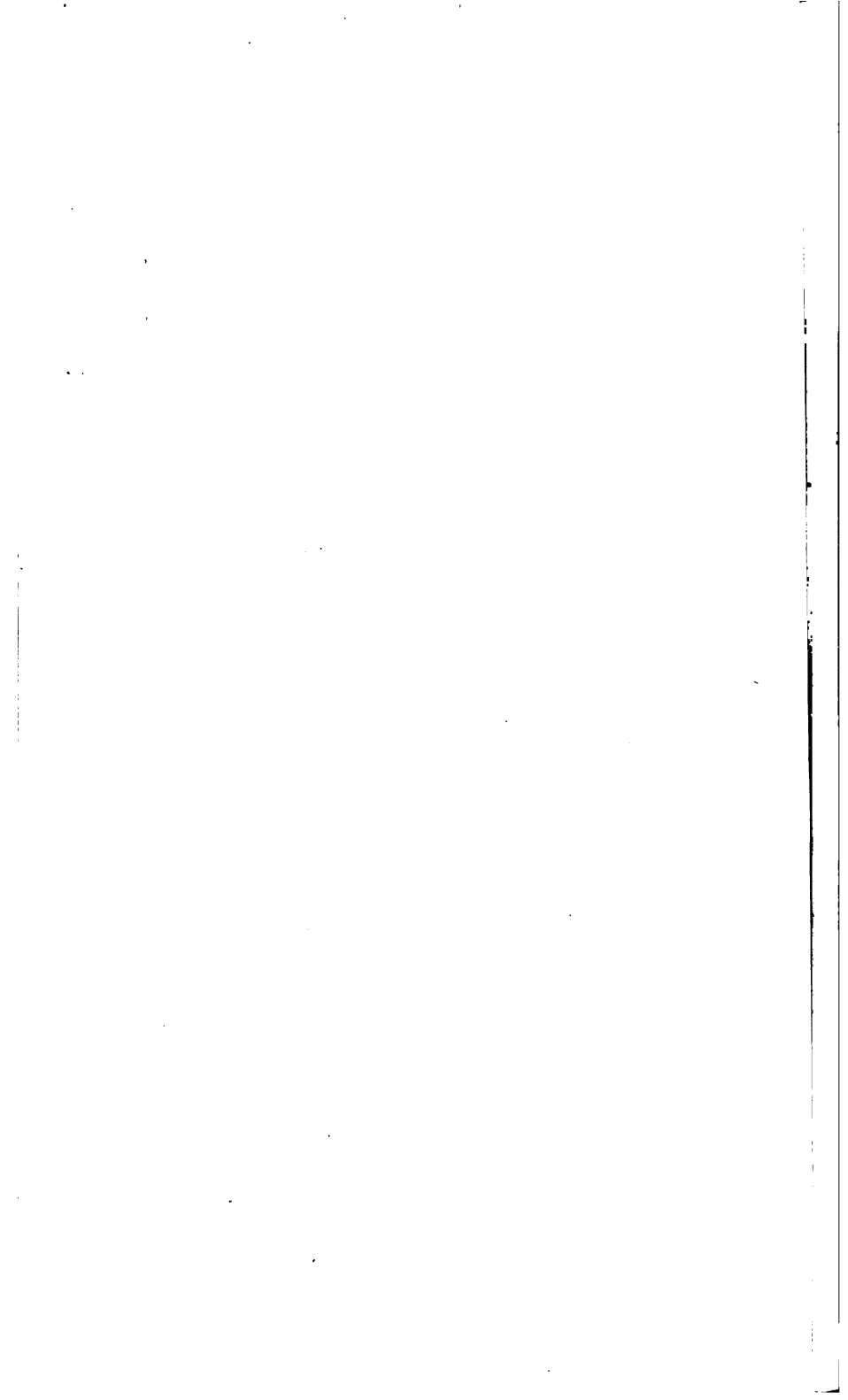
On the walls are placed casts from sculptured and coloured bas-reliefs in Egypt, painted in imitation of the originals. The principal are as follows :—

Bas-relief from the North wall of the great edifice at Karnak, representing the victories of King Seti I. over the Tahennu, a people who dwelt to the North-west of Egypt.—Bas-reliefs taken from the tombs of Seti I., Seti II., and other kings of the 19th dynasty, in the Biban-el-Melook, or valley of the tombs of the kings, at Thebes. —Bas-reliefs from several portions of a fallen obelisk of red granite at Karnak, and some large Egyptian wooden coffins.

1
2
3
4
5
6

1
2
3
4

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102
 103
 104
 105
 106
 107
 108
 109
 110
 111
 112
 113
 114
 115
 116
 117
 118
 119
 120
 121
 122
 123
 124
 125
 126
 127
 128
 129
 130
 131
 132
 133
 134
 135
 136
 137
 138
 139
 140
 141
 142
 143
 144
 145
 146
 147
 148
 149
 150
 151
 152
 153
 154
 155
 156
 157
 158
 159
 160
 161
 162
 163
 164
 165
 166
 167
 168
 169
 170
 171
 172
 173
 174
 175
 176
 177
 178
 179
 180
 181
 182
 183
 184
 185
 186
 187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200
 201
 202
 203
 204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223
 224
 225
 226
 227
 228
 229
 230
 231
 232
 233
 234
 235
 236
 237
 238
 239
 240
 241
 242
 243
 244
 245
 246
 247
 248
 249
 250
 251
 252
 253
 254
 255
 256
 257
 258
 259
 260
 261
 262
 263
 264
 265
 266
 267
 268
 269
 270
 271
 272
 273
 274
 275
 276
 277
 278
 279
 280
 281
 282
 283
 284
 285
 286
 287
 288
 289
 290
 291
 292
 293
 294
 295
 296
 297
 298
 299
 300
 301
 302
 303
 304
 305
 306
 307
 308
 309
 310
 311
 312
 313
 314
 315
 316
 317
 318
 319
 320
 321
 322
 323
 324
 325
 326
 327
 328
 329
 330
 331
 332
 333
 334
 335
 336
 337
 338
 339
 340
 341
 342
 343
 344
 345
 346
 347
 348
 349
 350
 351
 352
 353
 354
 355
 356
 357
 358
 359
 360
 361
 362
 363
 364
 365
 366
 367
 368
 369
 370
 371
 372
 373
 374
 375
 376
 377
 378
 379
 380
 381
 382
 383
 384
 385
 386
 387
 388
 389
 390
 391
 392
 393
 394
 395
 396
 397
 398
 399
 400
 401
 402
 403
 404
 405
 406
 407
 408
 409
 410
 411
 412
 413
 414
 415
 416
 417
 418
 419
 420
 421
 422
 423
 424
 425
 426
 427
 428
 429
 430
 431
 432
 433
 434
 435
 436
 437
 438
 439
 440
 441
 442
 443
 444
 445
 446
 447
 448
 449
 450
 451
 452
 453
 454
 455
 456
 457
 458
 459
 460
 461
 462
 463
 464
 465
 466
 467
 468
 469
 470
 471
 472
 473
 474
 475
 476
 477
 478
 479
 480
 481
 482
 483
 484
 485
 486
 487
 488
 489
 490
 491
 492
 493
 494
 495
 496
 497
 498
 499
 500
 501
 502
 503
 504
 505
 506
 507
 508
 509
 510
 511
 512
 513
 514
 515
 516
 517
 518
 519
 520
 521
 522
 523
 524
 525



FIRST EGYPTIAN ROOM.*

At this, and in the next room, are placed the smaller antiquities of Egypt. Most of these have been discovered in tombs, and owe their remarkable preservation to the peculiar dryness of the climate of the country. They have been acquired mainly by purchases from the collections of Anastasi, Mr. Salt, Mr. Sams, and Mr. Lane, and by donations from H.R.H. the Prince of Wales, the Duke of Northumberland, Sir Gardner Wilkinson, and other travellers in Egypt. The objects may be divided into three principal classes:—

1. Those relating to the religion of the Egyptians, such as representations of divinities and sacred animals, in Room I.
2. Those relating to their civil and domestic life, and which are in Rooms I. and II.
3. Those relating to their death and burial, which are principally in Room III.

I. RELIGIOUS SECTION.

Cases 1-12. The deities of ancient Egypt were celestial, terrestrial, and infernal gods, with many inferior personages, representatives of the greater gods or their attendants. The gods were connected with the Sun, representing that luminary in its passage through the upper hemisphere or Heaven, and the lower hemisphere or Hades. To the deities of the Solar cycle belonged the great gods of Thebes and Heliopolis. In the local worship of Egypt the deities were arranged in triads; thus at Memphis, Ptah, his wife Merientah, and their son Nefer Atum, formed a triad, to which was sometimes added the goddess Bast, or Bubastis. At Abydos the local triad was Osiris, Isis, and Horus, with Nephthys; at Thebes, Amen-Ra or Ammon, Mut, and Chons, with Neith; at Elephantine, Khnumis, Anuka, Sati, and Hak. In most instances the names of the gods are Egyptian; thus, Ptah meant "the opener;" Amen, "the concealed;" Ra, "the sun, or "day;" Athor, "the house of Horus;" but some few, especially of later times, were introduced from Semitic sources, as Bes or Baal, Astaruta or Astarte, Khen or Kiun, Respu or Reseph. Besides the principal gods, inferior or peripheral gods, personifications of the faculties, senses, and others, entered the religious system, such as genii, spirits, or personified souls of deities. At a later period the

* The smaller Egyptian Antiquities, &c., are in process of re-arrangement.

gods were divided into three orders. The first or highest comprised eight deities, who were different in the Memphian or Theban systems. They were supposed to have reigned over Egypt before the time of mortals. The eight gods of the first order at Memphis were:—1, Ptah; 2, Shu; 3, Tefnu; 4, Seb; 5, Nut; 6, Osiris; 7, Isis and Horus; 8, Athor. Those of Thebes were.—1, Amen-Ra; 2, Mentu; 3, Atum; 4, Shu and Tefnu; 5, Seb; 6, Osiris; 7, Set and Nephthys; 8, Horus and Athor. The gods of the second order were twelve in number, but the name of one only, an Egyptian Hercules, has been preserved. The third order is stated to have comprised Osiris, who, it will be seen, belonged to the first order.

Cases 1-12. The figures in Cases 1-11 are arranged simply as illustrations of mythology, and without reference to their original purpose. Those which are of wood and stone were found generally in tombs and temples; those of bronze and silver were principally votive; whilst the small figures in gold, porcelain, and other materials, were worn as armlets, employed in private worship, or attached to the mummies of the dead.

The upper row in the cases contains the larger figures, the next those in bronze, the third those in porcelain, and in the lowest are the larger figures in various materials. Among them may be noticed the following:—

In Cases 1-7. Amen-Ra in silver; in a shrine of the age of Sabaco, *b.c.* 750; Ra (*The Sun*), worshipped at Heliopolis; Ptah (*Vulcan*); Sekhet or Bast (*Bubastis* or *Artemis*); Neith (*Minerva*); Nefer-Tum, son of Ptah Iemhotep Imouthes, or Aesculapius; Thoth (*Hermes* or *Mercury*), the goddess Sothis, or the Dog Star; Osiris, the judge of the dead, Isis, Nephthys.

In Cases 7-9 are Horus, Anubis and the god Bes.

Cases 10-12. The worship of animals was subordinate to that of the gods, and they were supposed to be incarnations of the souls of the deities. The worship is said to have been introduced by Kaiechos, a monarch of the second dynasty. The animals were attached to the temples of their respective gods, kept in shrines, or places provided for them, and their actions interpreted as ominous. The principal sacred animals were the cynocephalus ape, the lion, the cat, the dog or jackal, the bull, the white cow, the ram, the sheep, the goat, the hare, the hippopotamus, the shrew-mouse. Amongst birds, the hawk, the vulture, the ibis, and the goose. Of fish, the eel, the latus, the lepidotus, the phagrus. Of insects, the scarabæus; and of reptiles, the crocodile, the uræus, or cobra di capello snake, and a larger snake like the boa. The sacred animals were fed, and taken care of with luxury, and all the animals, where any species was worshipped, were protected and not killed. It was death to slay intentionally a sacred animal, and accidentally killing them entailed punishment, and required absolution. After death they were carefully embalmed, and deposited in mummy pits, or in tombs specially reserved for them. The reason of their worship is involved in much obscurity, and was supposed to be owing to their utility to mankind; or to their peculiar physical qualities indicating symbolically the deities to which they

were sacred; or to the tradition that the gods formerly changed themselves into the shapes of animals. The rivalry and the quarrels of the different towns about their sacred animals gave rise to fearful conflicts. Several examples of the different animals will be found in the case.

II. CIVIL SECTION.

Case 13. Votive figures of bronze, with rings, suspended to the walls of temples; wooden figures deposited in tombs with the deceased; and small figures of glazed steatite or porcelain, used as pendants or parts of vases. Some are portions of models of boats or furniture. The Egyptians particularly excelled in wood carving, and many of these small figures are executed with much truth and delicacy. The votive figures deposited in the tombs were, no doubt, intended for portraits of the deceased, in the costume, dress, and style of the class or the period to which they belonged. Carved figures of wood of great merit have been found as old as the fourth dynasty. Many were votive, and have on the pedestals dedications to different deities on behalf of the deceased.

The most remarkable are some figures of kings, of a priest or baker carrying bread, and finely executed figures of females.

Case 14. Pillows—See furniture.

Cases 40–43. Bricks, *tebi*, made in a mould, of sun-dried clay mixed with straw, pounded pottery and other materials. Bricks vary in dimensions from 1ft. 8in. to 1ft. 3in. long, and are in thickness from $8\frac{1}{2}$ in. to 4 $\frac{1}{2}$ in., and weigh about 16lbs. The largest are those of the earliest dynasties before the 6th, and they become of smaller dimensions under the 18th and following dynasties. At the earlier period rude marks, spirals, curves or devices, made by pressing the finger or fingers of the hand into the moist clay, were impressed on the bricks; but at the time of the 18th till the 22nd dynasty (B.C. 1600 to 900) stamps were introduced of an oval or square shape, having in relief the prænomen or name of the monarch, or the names and titles of the persons for whose buildings or constructions they were made.

In this case are exhibited a bronze stand or altar, and the model of a house.

Cases 44–47. The furniture of the ancient Egyptians consisted principally of rich beds or couches, with their beds or mattresses, pillows and cushions, and wooden head-rests, footstool-stands, tables and chairs, both with high and low back; or folding-stools like the Greek *okladias*; boxes for holding clothes, and other objects. From the earliest period high-backed and other chairs were in use, and at the time of the 18th and 19th dynasties were imported as tribute from Ethiopia. Pillows of stone and other objects are represented in coffins of the 11th and following dynasties.

Cases 48–53. Sycamore wood covered with linen, and a coating of lime smoothed and faced, on which writing was painted; slices of calcareous stone, extensively used for memoranda, literary fragments and

other compositions; these were trimmed and faced. Slices of calcareous stone with inscriptions and drawings.

Case 54. Pectoral plates attached as a pendant to the neck or throat of a mummy. They are principally in shape of a pylor or other small building.

Cases 54-59(A.) Networks formed of various coloured beads and bugles which covered the external wraps or bandages of the mummy. Scarabæus of the same material, with outstretched wings, the 4 genii of the Karneter or Hades.

Cases 81-82. Hearts used as amulets, and inscribed with the same formula. In some rituals c. 26 was entitled that of the heart of green felspar, c. 27 of the heart of lapis lazuli, c. 30 of the heart of *nen-meh* stone, probably steatite, or some other dark stone commonly employed for the purpose.

Case D. and I. Glazed tiles from the site of Tel el Yahoudeh, or "Jews' Mound," the supposed *Vicus Judæorum*, or Oneias. In using this mound as manure for the adjacent lands, many fragments of glazed tiles and porcelain were discovered.

Case E. A small collection of ancient glass of different epochs. Glass was used for small vases for holding unguents, perfumes, or paint for eyebrows and lashes. It was generally opaque or semi-opaque, with light or dark blue back-grounds, and feather or wavy lines of yellow, light blue and white colour running in horizontal bands on the surface round the body of the glass. These vases are as old as the 18th dynasty, and if not made at Thebes and Memphis, were imported from Tyre or Sidon. Larger vases with conical bodies and long necks, are of the age of the 26th dynasty. Besides vases, beads, bugles, figures of deities, &c., were made of glass.

Case G. Objects of dress or adornment placed on the person, consisting of wigs, caps, tunics, or gowns, girdles and sandals, earrings, hair-pins, necklaces, bracelets, finger-rings, anklets, and other objects. The pins are those used in preparing the toilet, and pots or vases for holding unguents, perfumes, and colouring matter for the eyelids and brows, combs, mirrors, tweezers, razors for shaving.

Case H. Scarabæi, *khepr̄r*; also amulets of several other shapes, such as hedgehogs, hippopotami, fish, rectangles and ovals, circles, the human head. The scarabæus was supposed by the Egyptians to be only male, and was used by preference for the bezels of rings. It is represented standing on an oval base, on which is engraved in intaglio the subject of the seal. The subjects are the name or figure of a deity, the patron of the wearer, the name and title of the monarch in whose reign or service he lived, sacred animals, his own name and titles, mottoes, or short sentences, and sometimes only scrolls and other ornaments. The materials of which the scarabæi were made are amethysts, carnelian, jaspers, &c.; but the greater number are of a white steaschist or steatite, which has in many instances been coated with a blue or green frit or smalt, sent to the furnace and glazed. In dimensions they vary from $\frac{1}{8}$ to 3 inches long, but large scarabæi of the last-mentioned size are only found at the time of Amenophis III. of the 18th dynasty. At the time of the 12th dynasty, cylindrical

signets like the Babylonian, but of glazed steatite, came into use. The use of these scarabæi prevailed from the 4th to the 26th dynasty, but did not continue much later. When set in rings of copper, silver, or gold, their use was for sealing letters and other documents, for which purpose a lump of fine wetted clay of the requisite size was used, or for necklaces or bracelets. Those in porcelain, which are more uncommon, were worked in the network, and other sepulchral ornaments. These objects are exhibited with their bases upwards, to show the inscriptions.

Case H. Finger and signet rings, made with solid or revolving bezels, often of rectangular shape, and with the name of the monarch inscribed upon them. Some of solid gold, others with glass or cylindrical bezels of hard stone. Rings with swivel setting, others of gold, silver, bronze, carnelian, or jasper, made of a solid piece of metal, with an oval bezel engraved in intaglio with the name of a deity, king, or person. Finger rings of coloured porcelain, with bezel and inscriptions, some of which bear the names of kings of the 18th and 19th dynasties, were probably only employed for funeral purposes.

SECOND EGYPTIAN ROOM.

At present in the process of re-arrangement.

THIRD EGYPTIAN ROOM.

III. SEPULCHRAL SECTION.

One of the most remarkable classes of Egyptian antiquities is the mummies or dead bodies, prepared by salt, bitumen, cedar oil and other substances, so as to resist decay and the ravages of time. The reason of the process is unknown; but it is supposed to have been either sanitary, or to enable the soul, after it had passed through its transformations for 3000 or 10,000 years, to return to the body. Immediately after death the corpses of men were delivered to the eviscerators, *paraschistæ*, or preparers, *taricheutæ*, and removed to their establishments; a line was drawn on the right side, which was opened by an Æthiopian stone knife, the viscera were removed, and either placed in four Canopic jars dedicated to the genii of the dead, packed in separate bags and laid with the mummy, or else were thrown into the river. The brain was extracted by a curved bronze instrument, and the body then treated according to the practice of the period, or the wealth of the family. The corpses of females were mummied at their homes. In the days of Herodotus three modes were employed. The first, or more expensive, cost a talent (about £244), in which, after the preliminary operations, the body was bathed in palm wine, filled with cassia and other drugs, then plunged in natron for 70 days, and finally wrapped in linen bandages and a cartonage. The second pro-

cess cost 20 *mina*, or about £81. In this process the brain was removed, the viscera injected with cedar oil, and the body was steeped in natron for 70 days. An examination of different mummies shows, however, that there was a great difference in the mode of preparation. The brain, when extracted, left the skull hollow, and sometimes the nostrils were plugged with pledgets, the eyes were sometimes removed, and their places supplied by others of ivory and obsidian; the hair was also often removed, and made into an oval packet, covered with linen and bitumen. The flank incision varied in length, and was covered by a tin plate, in which a symbolic eye was engraved. The viscera were separately embalmed, placed in Canopic jars laid outside or in the bellies of the mummies. Silver gloves or stalls were placed on the fingers to prevent the tearing off the nails, or else they were secured with thread. The bodies were laid straight, the hands at the side, on the breast or groin, so as to be symmetrical for bandaging, and distorted forms were straightened for the operation. At different periods portions of the body were gilded, and the fingers sheathed in silver stalls to protect the nails. When finally prepared, the bodies were wrapped in linen bandages, principally strips of three or four inches wide, several yards in length, laid on wet, and kept level by pledgets. These bandlets had mystical names. Remnants of old linen were extensively used for the purpose; as many as 400 yards are said to have been employed for one mummy. The bandages are generally coarsest near the body, and finest outside. Some mummies have an outer linen shroud dyed red by the *carthamus tinctorius*, and over that a net-work of porcelain bugles, amidst which figures of sepulchral deities and other emblems are introduced. On a few mummies of the earlier dynasties and of the age of the Ptolemies, portions of the Ritual of the Dead were written on the outer bandages after they had been laid on. Other mummies have leather straps crossing the shoulders and breast, and stamped at the ends with the names and figures of kings of the 20th and following dynasties, standing in adoration to Osiris or the god Khem or Amen-Ra. A very common mode of ornamentation was the cartonage, composed of 20 or 40 layers of linen tightly pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, with a pedestal laced up or closed behind, and appropriately painted with colours in tempera, with figures of deities and inscriptions. When bandaged the mummies were generally deposited in coffins and sarcophagi; the coffins were of wood, chiefly of cedar and sycamore; and these again were either plain with inscriptions cut upon them, or else covered with a layer of stucco, painted like the cartonages in tempera. The sarcophagi were of hard stone, and the wooden coffins were placed in them. Sometimes there were three or more coffins fitting in one another like a nest of boxes. The bodies of kings and persons of high rank or wealth were deposited in massive sarcophagi, or outer stone coffins of granite, basalt, alabaster, breccia, and other materials. These sarcophagi were either rectangular with cover, or else in the shape of the mummied body. Some are plain, but many are carved with scenes and inscriptions in relief or intaglio, chiefly extracts from the Ritual and

other religious works. Considerable variety prevails in the range of subjects selected for the ornamentation of the coffins and sarcophagi, some due to the caprices or different tastes of the relatives of the deceased. The art was practised from 2000 B.C. to 700 A.D., and it has been calculated that about 420,000,000 bodies may have been thus prepared. The principal cemeteries were at Gournah El Assasif, the Deir el Bahari, and the Bab el Molook at Thebes, Abydos, the plains of Gizeh and Sakkarah, in the neighbourhood of the ancient Memphis.

The mummies of the period of the first six dynasties found at Sakkarah are enclosed in wooden coffins with human faces, placed in a rectangular sarcophagus of stone, and have only been slightly preserved, dropping to pieces on exposure to the air, and preserving only a faint smell of bitumen. Rectangular coffins of wood, with flat covers, are found about this period, the inscriptions outside deeply cut, but those inside painted in appropriate colours, or traced in red and black ink, being dedications to the gods and chapters of the Ritual. Besides these are pictures of the various articles of the wardrobe and attire, jugs of cosmetics, arms, &c. At Thebes, under the 11th dynasty, bitumen and drugs were used for the preparation of mummies, which are, however, yellow, and falling to pieces; they were deposited either in cases in shape of a mummy, hollowed out of the trunk of a tree, or in rectangular chests. They have the usual sepulchral dedications, and sometimes addresses of the goddess Isis and Nephthys to the deceased, considered as Osiris. The mummies of the 12th and 14th dynasties at Thebes, black, with flexible and dried skin, were placed in inferior coffins of the same kind. Under the 17th dynasty the coffins renew the style of the 11th, and some are yellow from head to foot. Under the 18th dynasty the coffins, which are in the mummied shape, are often painted with hieroglyphs and subjects in yellow upon a black ground, and the scenes on them are adorations to deities, especially Osiris, the goddess Nut, and other sepulchral deities, sometimes with adorations to the deified kings of the dynasty, especially Amenophis I.

From the 18th to the 21st dynasty, at Memphis, the mummies are black, and so dried that they break at the least touch; they were placed in granite sarcophagi more or less massive. At Thebes the mummies are exquisitely made, the bodies yellow, rather shiny, and very flexible; deposited in wooden coffins, generally sycamore, with tonous of sount or acacia wood. Sometimes as many as three are used, one within the other. Under the 19th and 20th dynasties the wooden coffins, more or less in imitation of the mummied human form, are painted in gay and lively colours; the person for whom the coffin was made has the title of *Osiris* or *Osirian* prefixed to his name. The scenes represented are that of the final or great judgment before Osiris in the hall of the two truths, the goddess Nut imparting the waters of life, and other deities of Hades. Another kind of coffin in use at the time of the 20th dynasty is distinguished by its yellow colour or varnish, and by mystical scenes principally relating to the Karneter, or Hell, and its deities. In all these coffins the paintings, drawings, costumes, and proportions of the period to which they belong often enables their age to be determined. The coffins of the 21st

dynasty, 1000 B.C., are rare, but resemble those of the preceding dynasty in their yellow colour and general detail. Amongst the distinguishing marks are the alteration which took place in the conical object placed upon the head; the goddess Nut is represented upon the breast; they are inscribed with chapters of the Ritual, and have the figures of the deities belonging to the chapters. At the time of the 22nd dynasty, B.C. 900, the coffins are often of plain cedar, and not covered with a coating of lime or plaster, and have the figures and inscriptions painted and inscribed upon the plain wood. In these plain coffins the mummies were often enveloped in a cartouge in shape of the mummied form, brilliantly coloured and gilded.

After the 21st dynasty the mummies at Thebes continue to show the perfection of the art; are enveloped in cartonages, and placed in wooden coffins, rather plain, with inscriptions, or else with a white ground, and scenes traced on them. The mummies of the cemeteries of Memphis of this period are poor and few. Under the 25th dynasty, B.C. 800, the coffins are still in the mummied shape, with coloured figures and hieroglyphs, covered with yellow varnish. The subjects are the Hut, or winged disk, the scene of the judgment before Osiris, the visit of the soul to the body laid out on its bier; the mummied hawk of the god Socharis. The Apis bull, sometimes bearing on its back the mummy of the deceased to the tomb, appears on the foot of mummies of this period. The coffins have in the interior the goddess Athor or the West at the bottom, and the Heaven under the lid. The mummies are in plain bandages. The mummies become better under the 26th dynasty, and are often placed in coffins which were laid in sarcophagi of granite, basalt, and other stone. At the period of the 26th dynasty, B.C. 600, the coffins are inferior in colouring and treatment, the colours paler, and the art inferior. The subjects resemble those of the preceding period; the goddess Nut on the breast, the scene of the judgment after death, that of laying out the mummy on its bier by Anubis, and the union of the soul and body, sepulchral deities. Later coffins than those of the 26th dynasty have similar representations, with chapter of the Ritual and sepulchral deities; and at the time of the 26th dynasty and later it was a custom for the shroud or underlinen coverings of the mummies to have inscribed in hieratic the Ritual, or extensive extracts from it, a custom prevalent to a less extent at all periods, shrouds of this nature having been found on royal mummies of the 11th and 18th dynasties.

Under the Ptolemies the art of mummification declined. Inferior ones at Thebes were often buried in the soil; the jaws were tied up, and plates of gold placed on the tongue; portions of the skin were gilded, and the bodies stained either black or of an ashen grey colour. At Memphis the use of stone sarcophagi still continued, and a new kind of wooden coffin was introduced, the bottom of which was a flat board, into which fitted a vaulted cover, with pillars at the four ends, fitted by four tenons.

At the Roman period, and also earlier, the outer and inner coffins consisted of a flat board, over which was the cover, straight at the sides, and vaulted above with four upright posts. The paintings of the

period are rude, and in the later style of art, but are representations of sepulchral deities and the judgment scene. The flat board has the goddess of the West, and on the interior of the vaulted cover the heaven is represented as a female extended at full length as if covering the mummy. At the sides of the heaven are representations of the twelve signs of the Greek Zodiac. The texts which accompany these coffins are formulas and dedications taken out of the later Ritual called the *Shai en sin sin*, or Book of respirations. The shrouds of the mummies of the Roman period have occasionally representations of the deceased in Græco-Roman attire painted on them, or figures of Osiris and deities and inscriptions, and the network supposed to cover the mummy. In some cases well-executed portraits, in encaustic, on thin slices of cedar, are placed outside. The mummies, which are bandaged either so as to show the form, or else in a cylindroid shape, have on them collars formed of gilded wooden figures, strung in wooden frames. Under the Romans, after the first century A.D., the mummies and coffins rapidly decline. The mummies are black, heavy, and the bandages adhere so to the liquid bitumen in which they were boiled, that they cannot be detached without an instrument, and the hieroglyphs and pictures are often coarse daubs or illegible scrawls. The bodies were often secured by cords with leaden or wax seals, to protect the arrangements and amulets from plunder or violation; and, as at an early period, memoranda, in an encaustic ink, of the name, age, or time when the deceased lived are found on the bandages.

Cases 60-65, 72-77. Sepulchral tablets, *hutu*; used for the same purpose as tombstones and sepulchral monuments at the present day, but distinguished by having been placed inside the tombs, and not outside, and in the open air. They are of different materials, as granite, sandstone, alabaster, and limestone; and of different sizes and shapes, square, rectangular, and either pointed or rounded at the top, those of square shape often representing the entrance or cornice. At a later period (about the 22nd dynasty, or in the 9th and 8th centuries B.C.) wooden tablets, made of sycamore, were substituted. These tablets are generally rounded above, and surmounted by a wooden figure of the *Baieth* or Soul, and stand on a pedestal of two small flights of steps, into which they are inserted. They have been covered with linen, coated with plaster, on which have been painted in tempora the vignettes, or pictures, and inscriptions. The principal subjects represent the deceased attended by his mother, wife, sister, or brethren, standing in adoration to the boat of the Sun, or to the solar deities, Ra, Sekar, or Socharis Tum, Atum, or Tomos, and Osiris, either alone or accompanied by his wife Isis; Nephthys, Anubis, Amset, Hapi, Tuamutf, and Kabhsenuf, and other sepulchral deities. The texts accompanying these scenes are the names and titles of the deities, and of the deceased, usually placed in the scene along with them, and a larger inscription, in horizontal lines of hieroglyphs, placed under the scene, being a proscynema, or act of adoration, to the principal deities to confer the usual benefit of food, permission to pass from Hades, or off the earth, and for the soul to go to heaven, or the empyreal regions. Some inscriptions are adorations

or hymns to the sun. The name of the deceased on these tablets is preceded by the title of *Osiris*, in whose condition he was supposed to pass after death; but about 160 B.C. females began to have the title of *Athor*, or the goddess of beauty, prefixed to their names. Some of these tablets were surmounted on the rounded top by the figure of a human-headed hawk, emblem of the *bai*, or soul, fixed by a plug into the upper rim of the tablet.

Case 69-70. Earrings, *shaka*, of various substances and shapes; but at the earlier period they were generally circular, sometimes like a mushroom-stud, the end of which was passed through the lobe of the ear.

Cases 74-76(A.) Bodies of scarabæi, *kheprrr*, which have formed part of the network coverings of mummies.

Cases 75-77. Hypocephali, placed under the heads of some mummies, were flat, circular disks of bronze or linen, covered with plaster, and inscribed with vignettes and an inscription; or else disks on which the name was engraved. Hypocephali were placed under the heads of the mummies to produce or renew the vital warmth, *bes*, of the body, and represented the symbolic eye, *uta*, of Shu or Horus.

Case 78. In this case are some ornaments of gold and silver taken from mummies, many of which were laid close to the embalmed form. Portions of the body were gilded, and the fingers cased in silver to prevent the extraction of the nail. The flank incision made to take out the viscera was also covered with a rectangular square plate, on which was engraved in outline the right symbolic eye, emblem of the god Shu.

Case 79. Wax figures, used for sepulchral purposes, and placed on the bodies of the mummies, or else wrapped up with bags or packets, which contained the viscera of the dead, when they were thus treated, instead of being placed in the sepulchral jars, or canopi, in which the entrails of the dead were placed when conducted to the tomb. Leather Bands.—The mummies had occasionally a band of leather straps, about one inch broad, with an edge or binding, passing over the neck, the ends on the breast. These were stamped or embossed at the extremities. They came into use at the time of the 20th dynasty. Portions of the outer coverings of mummies.

Cases 79-80-81-82. Sepulchral amulets of hard stone, in the shape of scarabæi, *kheprrr*, standing on oval bases, either plain or inscribed with figures of deities or horizontal lines of hieroglyphs. The same species of beetle was not always represented, some of the scarabæi having plain, and others striated elytra. Inscribed scarabæi were placed over the region of the chest or heart; those without inscriptions inside the bodies of mummies. But this may have been due to diversity of period or mode of embalming, no two mummies having been prepared in the same manner. One scarabæus (No. 7876) of Sebakemsaf, a later king of the 18th dynasty, is in this case. At the time of the 18th and subsequent dynasties, amulets came into occasional use for mummies of important and rich persons. This use prevailed through the subsequent dynasty, was more common at the time of the 26th, and universal in the time of the Ptolemies. Some of them exhibit high polish and finish; but the Egyptians appear to have experienced consider-

able difficulty in engraving minute hieroglyphs on hard stone. Various materials were employed, such as green jasper, felspar, serpentine, basalt, schist, obsidian, and a dark soap stone or steatite. These scarabs are of larger size than the scarabæi used for finger-rings or other personal adornment, and are sometimes three or more inches in length. The inscription on these amulets is one of the chapters relating to the heart, found at the end of the 64th chapter of the Ritual, and the formula was ascribed to different periods, as that of Hesep or Usaphais, a king of the 1st dynasty, and the period of Menkara, monarch of the 4th dynasty. It was supposed to have been written by the fingers of the god Thoth himself, on a brick of glazed earth, sandstone, or some other material, in blue letters, and to have been found by the Prince Hartataf, on a tour made by him to examine the temples. The inscription was considered only fit for the chaste and pure, and the scarabæus on which it was inscribed was placed over the heart; it was dipped in some essence, and the formula said over it. The object of the charm was to preserve the heart, in which the soul was supposed to reside after death, from destruction or decay. The scarabæus itself also indicated the idea of self-existence, or the changes, or phases, or transformations through which the soul passed in the future state. The name of the person for whose mummy they were made is generally, but not always, inserted in the formula.

Cases 82-83. No. 8069 and following. Symbolic eyes in different kinds of hard stone. This eye, called *uta*, was extensively used as the pendant or ornament of a necklace during life, and as a sepulchral amulet. It represented the eye of a cow, especially that of the cow form of the goddess Athor, supposed to be the mother of the sun. The right eye was supposed to symbolise the sun, the left the moon. It was also called the eye of the god Hor or Horus, in allusion to that which he snatched from Set or Typhon, swallowed and gave the Sun. Another of its names was the eye of the god Shu, a solar deity; it preserved the body from decay.

Objects described more particularly (these are indicated by a blue oval label). No. 8088. Hearts in various kinds of hard stone, as lapis lazuli, carnelian, hæmatite, jasper, &c., of smaller size, and worn as pendants to necklaces by the living, or as amulets of the dead.

No. 8129 and following. Foot and leg of a calf. The purport of this object is not mentioned in the Ritual; probably it had allusion to the "second" *nem*, birth or metempsychosis.

No. 8143 and following. Dark stone; some are the two plumes of the god Khem, of which a mystical explanation is given in the 17th chapter of the Ritual; others are the two recurved feathers which formed the head attire of the god Socharis, 8151 and following.

No. 8182A and following. The papyrus sceptre. No. 8201 has the 30th chapter of the Ritual.

No. 8218 and following. Amulet in shape of a tablet, on which in relief is a papyrus sceptre, *uat*, to be placed on the neck of the mummy, and the 160th chapter written on it. The amulet was supposed to have been invented by Thoth.

No. 8233 and following. Red amulet in shape of the tie of a girdle,

ta, made of red jasper, supposed to represent the blood of Isis, and placed on the neck of the mummy.

No. 8259(A.) and following. Amulets in shape of *Tat*, emblem of stability. No. 8286 is inscribed with the name of Nebmehit.

No. 8294 and following. Amulet in shape of the sun on the Solar Hill.

No. 8306. Head rest or pillow.

No. 8325. Amulets in the shape of a plumb line or sextant, *khekh* or equilibrium.

No. 8330. Amulets in shape of levels or right angles.

No. 6417 and following. Amulets in shape of disks on stands.

No. 6440. Amulets in shape of small pyramids.

Amulets in shape of a calf, *abu*, with its legs bound under its belly.

Amulets in shape of the first two fingers of the right or left hand.

Case 101, (6647). Coffin of Menkara (Mycerinus), king of the fourth Egyptian dynasty and builder of the third pyramid at Gizeh. On it is a hieroglyphical invocation to the goddess Nut. The remains of the body, which are bandaged, show that the right knee was ankylosed.

Case A. No. 6654. Rectangular coffin of cedar of a person named Amam; perhaps as old as the 6th dynasty, or else of the 11th dynasty, with representation inside of weapons, wardrobe and utensils, the door of a house, and draughtsmen, covered with chapters of a Ritual inscribed in black and red ink.

Case B. No. 6655. Rectangular coffin of cedar of Mentuhotep, probably about the 11th dynasty, painted inside with representations of arms, wardrobe, and utensils and inscriptions in black and red ink, extracts of a Ritual.

Case C. No. 6652. Gilded wooden coffin of Enantef, monarch of the 11th dynasty, the body with feathered ornament, and an address of the goddesses Isis and Nephthys to the king considered as Osiris. Thebes.

Case D. No. 6662. Wooden coffin containing the mummy in a cartonnage of Tetkhonsafankh, scribe of the Treasury of Amen-Ra at Thebes, with scenes of an unusual character, the goddess Nut, deceased, adoring the jackal of Anubis, Isis and Nephthys, lion-headed and winged Amenophis I., and the queen Nefert-ari, deities of the Hades traced in black upon a yellow ground, face gilded, probably of the period of the 19th or 20th dynasty.

Case E. No. 6659. Wooden coffin and mummy of Harsiesis, incense-bearer of the temple of Chnumis, brightly coloured scenes: a ram-headed hawk; judgment scene, Thoth the standard of Abydos, sphinx hawk of the god Socharis and the barge. Under the cover inside is a figure of Socharis, and at the bottom of the chest is Nut.

Case F. No. 6660. Wooden coffin of Pächruthar, incense-bearer of the temple of Khonsu or Chons, ornamented with scenes and inscriptions in light colours. On it are the ibis, emblem of Thoth, the judgment scene, Thoth and Horus elevating the standard of Abydos, Neith and Selk attending to Osiris in the shape of the Tat or Nilometer, the

god Shu raising the solar boat, with scarab in the sun's disk, the uræus of the goddess Nekheb, various mystical deities of the hell. Thebes.

Case 110, No. 6664A-B. Wooden yellow coffin and cover with mystical scenes of deities of the Hades, coloured in appropriate colours, and with yellow back ground varnished. Period of the 20th dynasty. The cover is for a female named Tentmutapet.

Case H. No. 6660. Wooden coffin and mummy of Teuamen, incense-bearer of the temple of Amen-Ra, cover painted in bright colours; adoration to Ra Socharis, the Apis or bull of Ptah Socharis, the cow of Isis, the four genii of the Hades, various mystical deities of the Hades are traced in yellow outline on the chest. Thebes.

Case K. No. 6691. Wooden coffin and mummy of Takhenem, daughter of Petkhonsu or Petechnosis, door-keeper of the temple of Amen-Ra, with paintings and decorations of the style of the 21st dynasty, B.C. 1000; on it are disked ram-headed hawk, judgment scene, mummy on its bier, visit of the soul to the body, Socharis, Thoth, Neith, Uat or Buto, and hawk of Socharis. At the foot the Apis carrying off the mummy of the deceased. Thebes.

Case I. No. 6665. Coffin and mummy of Kabt, priestess of Amen-Ra; the coffin is ornamented with figures in yellow outline on a yellow ground, Nut, Isis, and Nephthys, Thoth, and the genii of the Amenti; the mummy has a mask with gilded face, with ear-rings, models of hands with rings, pectoral plate, and metal; sepulchral figure, probably of the period of the 23rd dynasty, about B.C. 800.

Case K. No. 6692A. Coffin and mummy of Bakrans, a female, with coloured scenes and hieroglyphs; on the breast is the Hut or winged disk, the judgment scene before Osiris, the visit of the soul to the body laid out on its bier, the hawk of Socharis. About B.C. 800. From Gournah.

Case L. No. 6692B. Double coffins and mummy of Shepenhet, a female; the coffins are ornamented in the same style as the preceding, and they are of the same style and period. From Gournah.

Case 112. No. 6663. Coffin of a female of the period of the 20th dynasty.

Case 113. No. 6676. Coffin of Penamen, a priest, ornamented with figures, in bright colours, of sepulchral deities and inscriptions.

Case 118. No. 6672. Coffin of Ankhsennefer in the style of the 26th dynasty; on it Nut, the judgment scene, the mummy laid out by Anubis, Isis, and texts.

Case 115. No. 6668. Coffin of Amenararu, auditor of the treasury of the Queen Amenartas of the 25th dynasty, ornamented like the preceding; Nut, judgment scene, union of the soul and body, indicated by the laying out of the mummy, symbolic eye, and texts.

Case 116. No. 6670. Coffin of Khephmentu, priest of Mentu, ornamented like the preceding, judgment scene, embalmment; same texts.

Case 117. No. 6671. Coffin of Pesbes, door-opener of the temple of Bast Bubastis, in Western Thebes; Nut, judgment scene, embalmment, and deities.

Case 114. No. 6691A. Coffin of Har, priest of Mentu, on it the goddess Nut, the deceased adoring Atum, Thoth, Horus, and Osiris as the

standard of Abydos Ra, the embalmment scene, Ra, and other deities. Probably of the period of the 22nd dynasty. About B.C. 900.

Case 120. No. 6695. Coffin of Ar-rui painted in colours, deceased adoring the different deities to whom the parts of the body were dedicated.

Case 121. No. 6693. Similar coffin of Ataineb.

Case 119. No. 6678. Coffin of Harnetatef, high priest of Amon in Thebes, holding various offices; outside are the scarabæus with sun's disk, genii of Amenti, Isis, and Nephthys gilded. Under the lid is a figure of the heaven and Zodiac, and on the lower part the goddess of the West. Thebes.

Case N. Coffin and mummy of Ankhapi, musician of the Karneter or Hades, probably a funeral musician, with vaulted top and pillars at the ends, painted in gay colours, representing the passage of the mummy to the sepulchre, attended by Isis, Nephthys and the soul in a boat drawn by jackal genii of the Hades and Apis; Osiris as the standard of Abydos in a boat with Thoth, Horus, Isis, and Nephthys, solar deities, texts containing extracts from the Ritual; the mummy is in its bandages and has a pair of his bronze cymbals laid upon it.

Case S. No. 6705. Coffin of Soter, son of Cornelius Pollio, and Philous, archon of Thebes, in the time of Trajan, B.C. 90; outside are painted the judgment scene, ram-headed hawk, Amen-Ra as a scarabæus with four rams' heads. The passage of the boat of the sun, the visit of the soul to the body, and sepulchral deities. In the inside of the cover is a figure of the heaven as a woman, and a representation of the twelve signs of the Zodiac on the bottom, Athor or the West, Isis and Nephthys. The shroud of the mummy of Soter, representing a painted figure of Osiris, is inside the case above it. From Thebes. In case 70 in 1st Egyptian Room. Gournah.

Case R. No. 6700. Coffin of Cleopatra, surnamed Genetiké, daughter of Ammonius, of the family of Soter, about B.C. 100. On it are painted the judgment scene, souls of deities, adoration to deities, union of the soul and body, solar boat. On the board is the Goddess Athor, or the West, and under the cover the heaven and the twelve signs of the Zodiac. From Thebes. In Case 77, 1st Egyptian Room.

Case O. No. 6708. Coffin of Tphous, daughter of Heraclius Soter and Sarapous, born in the 5th year of Hadrian, A.D. 120, deceased and buried in the 11th year, A.D. 127. The scenes are rudely scrawled in black upon a fawn coloured ground, representing Osiris, Isis, Nephthys, Anubis, Apis, the boat of the sun and scarabæi. It has a Greek inscription. Gournah.

Case F. No. 6679. Mummy of Harnetatef, high priest of Amen, holding various offices, in its outer cartonage, gilded on a blue ground. On it is represented the scarab pushing forward the sun's disk, the Hut or winged sun, the mummy laid out, the union of the soul and body, souls and various sepulchral deities, a sphinx in a shrine, with a soul hovering with cartouches of Osiris, and remains of a wreath. Under the sandals are representations of the Southern and Northern enemies of Egypt. Thebes.

Case G. No. 6680. Mummy of Haremhebi in its cartonage, partly

gilded. On it are represented Nut, Scarab, Socharis, and Osiris, deities, the judgment scene, jackals, deities.

Case M. No. 6682. Mummy of Penamen, door-keeper of the temple of Amen-Ra, in its cartonnage, ornamented in the style of the 23rd dynasty.

No. 6681. Mummy of Pefaaekhonsu, auditor of the palace, in its cartonnage. On it hawks, the standard of Osiris, deities, the bull, Apis on the foot bearing off the mummy of the deceased.

Case P. No. 6707. Mummy of Cleopatra, surnamed Genetiké, daughter of Ammonius, in a painted shroud representing Cleopatra herself, Isis and Nephthys, and other sepulchral deities; her comb is inserted in the bandages at the right side of the head, on which are the remains of a wreath.

No. 6704. Mummy said to come from the coffin of Mautemmen, but perhaps of a man; bandaged in shape of the body, without shroud.

Case O. No. 6709. Mummy of Græco-Egyptian in painted shroud, head in a wreath, body in a garment, with latus clavus or purple band, hawks, deities, sceptres, and network.

Case N. No. 6713. Mummy of a Græco-Egyptian youth, with portrait painted on encaustic on thin plates of cedar, full face, wearing a white garment with purple border.

Case 6. No. 6715. Mummy of a Græco-Egyptian girl, probably about six years of age, in a rude coffin, with vaulted cover, and representing her dressed with a wreath on the head, short white garments to the knees, and pair of white shoes. She holds a short branch in her left hand. Thebes.

Case G. No. 6714. Mummy of a Græco-Egyptian in a painted shroud, with network and inscription. On the breast is a collar of bent wood, on which are strung gilded figures of deities and other objects.

Cases 134 to 138. Portions of the coffins of mummies and cartonnages. Amongst them are several masks from mummies, some with gilded faces; the bust of a queen, gilded, to place on the outer bandages over the head; foot-boards, with representations of the bull, Apis, bearing off the mummy.

Cases 139 to 142. Mummy coffins and cartonnages from mummies, some of which have been described under mummies; mummy of Menkara; portions of mummies' heads, arms, and hands, some of the hands still wearing signet rings.

Cases 100 to 127. Mummy cases previously described.

Cases 161 to 167. Mummies of the different sacred animals attached to the different temples of Egypt. Those used for oracular purposes were especially so treated, and buried in cemeteries in the neighbourhood of the temples. The principal animals were the bulls Apis, the cynocephali apes, cats, wolves, rams and gazelles, vultures, hawks, owls, swallows, the ibis, goose, lizards, scarabæi; the fishes cyprinus and silurus, and the eel have also been found.

Case 151. Models of coffins, containing small models of mummies found in the tombs. These were probably the models shown by the embalmers to the relatives of the dead as specimens of the different manners of preparing the dead, and the probable expense of the pro-

cess. They also recall to mind the model of the dead said to have been handed round at Egyptian banquets to indicate the instability of human life. Found deposited before the walled entrances of the tombs.

Cases 143 to 150. Figures made for sepulchral purposes, and called by the Egyptians *shabti*, found in the tombs of Egypt. They are in several shapes; sometimes in that of the deceased, standing in the dress of the period, but more generally in shape of a mummy, the body swathed in bandages, from which the hands come out, holding a hoe, *hab*, and pickaxe, and the cord of a square basket slung on the left shoulder or nape of the neck. The head attire of the deceased is either that of the period or dignity, and, in the case of monarchs, accompanied by the *uraeus*, emblem of royalty. Some figures hold the emblem of the soul, of life, *ankh*, and of stability, or the so-called Nilometer, *tat*, or a whip, *khu*, *nekhekh*.

The principal materials of which these figures were made are different kinds of stone, wood, clay, and composition, such as granite, serpentine, schist, alabaster, steatite, sycamore, cedar, acacia and ebony, porcelain, glazed wares, composition, unbaked and baked clay. They are found sometimes deposited in great numbers in the floor and other places of the tombs, or singly, and some are of superior workmanship amidst a host of inferior specimens. They appear in the tombs of the 11th dynasty; but in the Museum collection the oldest are of stone, and of the time of the king Amenhotep, or Amenophis III., of the 18th dynasty. These figures continued to be used from that date till after the conquest of Egypt by the Persians, when they were discontinued. They were most numerous at the time of the 26th dynasty. The figures were either plain or had an inscription engraved or traced upon them. At least three formulas are known, but the most usual is the 6th chapter of the Ritual, entitled the chapter of making the working figures in the *Karneter* or *Hades*. The porcelain ones of the 19th dynasty have their inscriptions drawn in a darker colour; those of the 26th dynasty have been made from a mould, and have their inscriptions in intaglio.

Cases 155 to 160. Wooden figures of Osiris, used as cases for containing papyri and other objects. The papyrus or Egyptian paper, made of thin slices of the reed *Cyperus papyrus*, called by the Egyptians *t'ama*, and the Greeks *byblos*, was the precursor of modern paper. On it were written rituals, prayers, public documents, histories, poems, and all literary and other works. The width of the papyrus so prepared rarely exceeded 15 inches, but their length sometimes, though rarely, extends to 150 feet. Papyrus, both before use and afterwards, was rolled up into a cylindrical roll, and when opened for the purpose of reading, unrolled from the ends. Besides these methods, they were occasionally placed in wooden figures, always coloured black, of the god Osiris standing on a pedestal, either in the hollowed body of the god, or else in a place in the pedestal covered by a small slip, the whole so carefully painted over as not to give any indication of the papyrus within. The colour of the coffins of the 18th dynasty is black.

Wooden figures of Ptah-Socharis-Osiris. The figure itself is

always solid, but a small niche is often seen in the pedestal in front of the god, which has a small cover. Occasionally an embalmed fragment is found in these receptacles.

Cases 152 to 154. Sepulchral vases, or so-called Canopi, and models of vases, made for sepulchral purposes, deposited with the dead. These vases were destined to hold the soft parts, or viscera, of the body, embalmed separately and deposited in them. They were four in number, and were made in shape of the four genii of the Karneter or Hades, to whom were assigned the four cardinal points of the compass. The body of the vase, that of the genius, and the head, mortised into it the cover. The order of these genii were Amset, human-headed, the first genius, and the body of his vase held the stomach and large intestines; Hapi, the second, cynocephalus ape, held the small intestines; Tuamutef, the third, jackal-headed, held the lungs and heart; and Kabhsenuf, the fourth, the liver and gall-bladder. They were separately embalmed, were made into oval packets, and placed in the vases. The formulæ are speeches respectively made by Isis, Nephthys, Neith, and Selk, on behalf of the deceased. The vases were placed in boxes, two of which are above the case, with partitions, then set on sledges, and drawn to the sepulchre with the other funeral apparatus.

Over the Door of Room II. Part of the chapel or box of a sacred ark, *Sekett*, in shape of an Egyptian doorway, *sebekh*, with cornice of uræi; and of the boat, *ua*, which it was placed. These arks held the figures of the gods when carried in processions or removed to a distance. They were partly covered with curtains, and borne on the shoulders of priests. They were gilded or painted, and are seen in use at the period of the 18th dynasty, and were probably employed even earlier for sacred purposes. A remarkable instance of their use beyond the mere parading of them at the religious festivals of the gods is that of the transport of the statue of the god Khons, in the reign of Rameses XII., of the 20th dynasty, to the land of the Bakhian to heal the daughter of the king of that country. She was supposed to be possessed by an evil spirit.

Case 101. (Table.) Painted model of a boat, white and yellow; the ends terminate in rams' heads, emblems of Chnoumis or Amen-Ra.

Painted model of a boat, the body green, conveying the mummy of a deceased female to the sepulchre.

Cases 102 (Table) and 151. Boxes for sepulchral purposes. The subjects represent adoration to the principal sepulchral deities, and the inscriptions on them are either chapters copied from the sepulchral ritual or dedications to Osiris and other deities of the dead. None of them appear to be older than the 18th dynasty, and most of them are of the 21st and following dynasties—till the Roman period of the 1st century A.D. They were deposited in the tombs at the side of the coffins.

S. BIRCH.

ETRUSCAN ROOM.

In this room have been arranged the Etruscan sarcophagi, urns, cists, figures, and reliefs of stone or terracotta, and the collection of black moulded ware of the kind found at Chiusi, and assigned to an early period of pottery in Etruria.

No. 1. In the South side of the room is a terracotta cinerary cist or urn from Cervetri (Caere).

On the lid of the cist recline a male and female figure, modelled in the round; the four sides of the cist are decorated with subjects in low relief. On one side is represented a battle scene; on the opposite side a banquet; at one end are female mourners seated in a row; at the other end two warriors and two draped female figures, probably a farewell scene. For a description of this monument see Photographs of the Castellani Collection, Nos. 18-20; Encyclopædia Britannica, 9th Ed., s.v. Etruria, vol. viii., pl. 8; Dennis, Cities and Cemeteries of Etruria, 2nd Ed. I. p. 227; and for the inscription, Corssen, Sprache der Etrusker, I. p. 784.

No. 2. A small terracotta cist from Cervetri, in the form of a funeral couch, on which a female figure is laid. On the front of the couch is a relief representing two lions attacking a bull; at each extremity is a Satyr reclining.

No. 3. A draped female figure in tufaceous stone, from the Polledrara tomb near Vulci (Micali, Monumenti Inediti, pl. 6, fig. 1).

No. 4. A table case containing a series of ornamental fronts of roof tiles in painted terracotta from Capua and Cervetri.

No. 5. A seated figure, in calcareous stone, from Chiusi (Micali, Monumenti Inediti, pl. 26, fig. 2).

Nos. 6-7. Two Canopic vases in terracotta.

Nos. 8-9. Two archaic terracotta female figures, draped, and wearing earrings and a large fibula on the right shoulder; both from Cervetri.

Nos. 10-14. Five sepulchral cists in calcareous stone, from Chiusi. On four of them are reliefs representing funeral ceremonies. On No. 14 are a banquet, warriors, hunters, and two figures leading horses.

Nos. 15-17. Three slabs from similar cists, also from Chiusi.

Nos. 18-26. In the North side of the room. No. 18, a sarcophagus from Toscanella. On the lid a recumbent male figure; on the front two marine monsters in relief. No. 19, a sarcophagus from the Grotta Dipinta at Bomarzo: the cover in the form of a roof, at each end of which sits a Sphinx; on the ridge tile is a serpent coiled in a knot; the pediments and the ends of the joint tiles on the roof are ornamented with masks of Medusa. On the front of the sarcophagus are reliefs representing the Etruscan deities Mantus or Charun, with hammer and serpent, and Lasa with her scroll. On the back are Nortia with hammer and nail, and an armed male figure. This side is inscribed *Vel Urinates*. At one end of the sarcophagus are a

Gryphon and lion devouring a stag, and below this two lions devouring a bull.

No. 20. Sarcophagus from the tomb of the Chariots, Corneto (Tarquiniæ). On the front and back are scenes in relief from the taking of Troy (Iliupersis). At one end is a scene which appears to represent the quarrel of Achilles and Agamemnon; above this is an Etruscan inscription, much injured. At the other end the relief seems to represent Neoptolemos slaying Polyxena.

No. 21. Sarcophagus from Toscanella. On the cover is a male figure reclining, and holding a *phiale* in his right hand. On the front is a relief representing a winged male figure leading a *biga* attended by three lictors with *fascæ* and a trumpeter; above this is an Etruscan inscription.

No. 22. Cover of a sarcophagus, from the Grotta del Triclinio at Corneto. Female figure holding *thyrsos* and *kantharos*; at her side a deer; she is draped, and wears earrings and necklace of *bullæ*.

No. 23. Sarcophagus. On the cover is a recumbent male figure holding a *kantharos* in his right hand; on the front is a relief representing Scylla overpowering two male figures.

No. 24. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing a bearded head with Phrygian cap, and on each side a boy riding on a sea monster.

No. 25. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing the head of Medusa between two fish.

No. 26. Relief representing the front of a tomb.

In the Wall Cases are a series of sepulchral urns and sarcophagi in terracotta, calcareous stone and marble.

Nos. 27-31. Five urns with reliefs on the front representing a combat of two warriors, usually described as Eteokles and Polyneikes.

Nos. 32-35. Four small urns with reliefs on the front, representing Echetlos fighting with his plough in the battle of Marathon.

No. 36. Sepulchral urn. On the front a Centaur carrying off a female Lapith.

No. 37. Sepulchral urn. On the front the two sons of Laokoon attacked by a double-headed serpent; Laokoon on the right advances with sword; on the left an armed figure advancing with spear.

No. 38. Sepulchral urn. On the front Meleager and Atalanta hunting the Kalydonian boar.

No. 39. Sepulchral urn. On the front Telephos threatening to slay the infant Orestes in presence of Klytaemnestra, Agamemnon, and three Greek warriors.

No. 40. Sepulchral urn. On the front Oidipos slaying his father Laios?

Nos. 41-42. Two sepulchral urns. On the front of each, the death of Hippolytos; his horses are terrified by the bull sent by Poseidon.

No. 43. Sepulchral urn. On the front Achilles slaying Troïlos.

No. 44. Sepulchral urn. On the front Orestes and Pylades slaying Klytaemnestra and Aegisthos.

No. 45. Sepulchral urn. On the front Ulysses with three companions passing the Sirens.

No. 46. Sepulchral urn. Paris and his companions carrying off Helen and the treasures of Menelaos.

No. 47. Sepulchral cist, with cover in form of a tiled roof. On the ridge tile are two lions. At the end of the cist is seated in high relief a winged and draped female figure.

Nos. 48-49. Two terracotta sarcophagi, each with a recumbent draped female figure on the cover. On the front of the one are two dolphins; on the other two branches.

No. 50. In the North side of the room. A large fictile jar, with a band of reliefs on the shoulder, impressed from a stamp probably in the form of a cylinder. The design here repeated represents a battle scene.

No. 51. Vase of black ware in the form of a primitive hut, from Monte Albano. The rest of the collection of Etruscan black moulded ware is exhibited in Wall Cases in this room.

DRAWINGS, PRINTS, ETC.

SECOND NORTHERN GALLERY.

Adjoining the Egyptian Rooms on the Upper Floor.

Room VI.

REPRODUCTIONS OF DRAWINGS BY ITALIAN MASTERS OF THE FIFTEENTH AND EARLY PART OF THE SIXTEENTH CENTURIES.

[The Gallery or Museum quoted at the end of each description throughout this Guide, indicates that the original drawing is deposited there.]

DONATO, called "DONATELLO."

Born at Florence in 1386. He was the son of Niccolò di Betto di Bardo. Died December 13th, 1466, and was buried in San Lorenzo, Florence.

1. Figure of St. George.—Windsor.

Probably a study for the marble statue in a niche on the exterior of the Church of Or San Michele, Florence. Executed in 1416.

FRATE GIOVANNI ANGELICO DA FIESOLE.

Born near the Castello di Vicchio, Province of Mugello, in 1387. He joined the Order of the Predicants at Fiesole in 1407. Died at Rome, 1455.

2. Studies:—A man on horseback, in Eastern costume, and two heads of monks.—British Museum.

3. Figure of a youthful saint in a tabernacle of Italian architecture, with a gable in the Gothic style.—British Museum. (On the reverse of No. 2.)

ANDREA DAL CASTAGNO.

Born at Castagno, in the Florentine State, about 1390. According to Baldinucci he was a pupil of Masaccio. Died in 1457.

4. Studies of two male figures; one draped, seated, the other nude, standing.—British Museum.
5. Studies:—Three male draped figures, standing.—British Museum. (On the reverse of No. 4.)

MASACCIO.

Tommaso Guidi, commonly called "Masaccio," was born at Castel San Giovanni di Valdarno, December 21st, 1401. According to Vasari he was the pupil of Masolino da Panicale. Died at Rome, 1428.

6. (*Ascribed to Masaccio.*) Studies of two male figures: one in armour seated, the other standing, reading.—British Museum.
These are probably by Filippino Lippi, for the Brancacci Chapel frescoes in the Church del Carmine at Florence. Executed in 1426-1427.
7. Bust of an old man, wearing a cap.—Florence, Uffizi.

ANDREA MANTEGNA.

Born in the neighbourhood of Padua, 1431. Pupil of Francesco Squarcione. In 1459-60 he entered the service of Lodovico Gonzaga, Marquis of Mantua. In the summer of 1488, Mantegna visited Rome. Died at Mantua, September 13th, 1506.

8. Death of Orpheus.—Collection of Lady Rosebery.
9. Design for a fountain.—Warwick Collection.
10. Design for a part of the "Triumph of Julius Cæsar." Cartoon at Hampton Court.—Ambrosiana Library, Milan.
The cartoons of the "Triumph," executed in 1492, for the Palace of San Sebastiano at Mantua, were sold, with the rest of the Mantuan art treasures, to Daniel Nys in 1628.
11. Figure of a dying man reclining on a couch.—British Museum.
12. Madonna and Child. She is seated, embracing the Infant Jesus with both her arms.—British Museum.
13. Judith putting the Head of Holofernes into a bag held by her attendant. Executed in 1491.—Louvre.

14. An Allegorical representation of Folly.—British Museum.
This composition is similar to the painting in the Louvre.
15. The Crucifixion.—British Museum.
Probably a study for the picture of the same subject in the Louvre.
16. Figures of Mars, Diana and Venus.—British Museum.
The female figure on the left of the spectator somewhat resembles the Venus in the picture of Mount Parnassus at the Louvre.
17. (*Ascribed to Mantegna.*) The Risen Saviour.—Louvre.
Probably the original drawing executed by Benedetto Montagna (Vicentino, flourished 1524), for his engraving of the same subject.

PIETRO VANNUCCI, called "PERUGINO."

Born at Città della Pieve in 1446. His first master is unknown. Raphael was his pupil. Died at Fontignano, 1523.

18. The Archangel Raphael and Tobias.—British Museum.
Study for the altar-piece now in the National Gallery, "The Virgin adoring the Infant Jesus." This picture was executed in 1503-4, for the Certosa of Pavia. Bought of Duke Melzi in 1856.
19. Study for a female angel playing the viola.—British Museum.
Drawing for the first angel (on our left above) in the picture representing the "Ascension of Christ," now in the Museum at Lyons. The painting, executed in 1495, for the high altar in *San Pietro Maggiore*, Perugia, was known as the "Ascension of St. Peter." It was taken by the French, early in this century, but not returned in its primitive state. The central "Ascension" is in the Lyons Museum; the lunette in St. Germain l'Auxerrois, Paris; the predella in the Museum at Rouen. Three of the pilasters are in the Vatican, and the other five in the Sacristy of *San Pietro* at Perugia.
The same angel is repeated in the "Assumption," now in the Academy at Florence.
- 20 and 21. Studies:—Two archers shooting.—Louvre.
These two figures occur in the fresco representing "The Martyrdom of St. Sebastian," painted on the wall of the Church of St. Sebastian at Panicale. Executed in 1505.

SANDRO BOTTICELLI.

Alessandro Filipepi (commonly called "Botticelli," after his reputed master, the goldsmith BOTTICELLO), was born at Florence in 1447, and died there, May 17th, 1510. He was a pupil of Fra Filippo Lippi.

22. Study :--Figure of an angel kneeling.—Florence, Uffizi.
 23. Allegorical figure of Abundance, represented as a beautiful young female, clad in thin gauzy drapery, carrying a cornucopia, and followed by a group of Amorini.—Malcolm Collection.

DOMENICO BIGORDI, called "IL GHIRLANDAJO."

Born at Florence in 1449. Pupil of Alesso Baldovinetti. Died at Florence, January 11th, 1494.

24. Study of a female head.—Florence, Uffizi.
 25. Study—A woman pouring water from a vase.—Florence, Uffizi.
 A sketch for one of the figures in the fresco in the choir of Santa Maria Novella, Florence, representing the "Birth of the Virgin." Executed 1485-90.
 26. Bust of a female.—British Museum.
 27. Study :—Head of a man, looking upwards, to our left.—Windsor.

FILIPPINO LIPPI.

Born at Prato in 1457. He was the son of Fra Filippo Lippi, and a pupil of Sandro Botticelli. Died at Florence, April 18th, 1504, and buried in San Michele Bisdomini.

28. The interior of a Church. A composition of numerous figures.—British Museum.
 This is a study for one of the frescoes in the Caraffa Chapel, in the Church of Santa Maria sopra Minerva at Rome, illustrating the Glorification of St. Thomas Aquinas. Executed in 1489.
 29. Figure of a monk. Seated, turned to our left.
 A study for the picture adorning an altar on the left of the entrance to the "Badia," Florence, and represents the "Vision of St. Bernard." It was ordered by Piero di Francesco del Pugliese in 1480.
 30. Studies :—Two figures, one seated and the other standing.—Dresden.
 31. (*Ascribed to Filippino.*) Study :—Female figure holding a wreath.—British Museum.

LORENZO DI CREDI.

Born at Florence, 1459. Fellow-pupil of Leonardo da Vinci and Perugino, in the school of Andrea del Verrocchio. Died at Florence, January 12th, 1537.

32. Head of an old man.—Windsor.

- 33. Sheet of Studies for the Virgin and Child.—British Museum.
- 34. Head of an old man.—Louvre.
- 35. Head of a young woman.—Louvre.
- 36. Study of drapery.—Louvre.

RAFFAELLINO DEL GARBO.

Born at Florence, 1466. Pupil of Filippino Lippi. Died, 1524.

- 37. Study :—Figure of an angel.—Saxe-Weimar-Eisenach Collection.
- 38. Sheet of studies of hands and a semi-nude figure of a saint, holding an ensign.—British Museum.

FRA BARTOLOMMEO DELLA PORTA.

Born in the territory of Savignano near Florence, 1475. Pupil of Cosimo Rosselli. On the 26th July, 1500, entered the Order of the Dominicans at Prato. Died October 6th, 1517.

- 39 and 40. Studies for saints, in the picture representing the Virgin and Child, St. Catherine of Siena, St. Vincent, St. Bartholomew, etc.—Florence, Uffizi.

The picture at the Louvre was executed in 1511, and presented by the "Signoria" of Florence to Jacques Hurault, Bishop of Autun.

- 41 and 42. Preparatory studies for the figure, of St. Mark.—Florence, Uffizi.

The picture, executed in 1514, is in the *Sala di Giove*, Pitti Palace, Florence.

- 43. Study :—A saint, seated, with an open book resting on his left knee.—Florence, Uffizi.
- 44. Study :—Head of an angel.—Saxe-Weimar-Eisenach Collection.
- 45. Study :—Madonna and Child, seated.—Uffizi.
- 46-52. Studies for the unfinished picture in the Pitti Palace, Florence, representing the Virgin seated with the Infant Jesus and accompanied by saints.—Florence, Uffizi, and Saxe-Weimar-Eisenach Collections.

Room VII.

LEONARDO DA VINCI.

Born at Vinci in the Val d'Arno, below Florence, in 1452. Pupil of Andrea del Verrocchio. Little is known of Leonardo's life or works till 1483, when he entered the service of Lodovico Sforza, called *il Moro*, Duke of Milan. He remained at Milan till 1499, and during that time executed the famous "Last Supper," the model of the equestrian statue of Francesco Sforza, and carried on his studies in Anatomy, Mathematics, Perspective, Natural Philosophy, Engineering, etc. In 1499-1500, Leonardo went to Florence, and, with the exception of visits to Rome and a few other places, remained there till 1507. In 1504-5, he executed the "Battle of the Standard," and returned to Milan in 1507. In January 1516, on the invitation of Francis I., Leonardo removed to France and died there, in the Château de Cloux, near Amboise, May 2nd, 1519.

1. Studies :—A male head ; a cupola crowning a corner tower. Executed c. 1472-99.—Windsor.
2. Study for the head of St. John, in the picture of "La Vierge aux Rochers."—Louvre.
3. Preparatory study of drapery, for the angel in the same picture.—Windsor.
4. Bust of a boy ; study for the figure of the Infant Jesus, in the same picture.—Windsor.
- 4a. Preparatory study of drapery for the picture in the Louvre known as "La Vierge aux Rochers," or, the Madonna with the Rocks : so called from the rocky background. [Right leg.]—Windsor.
5. Studies of implements of war.—British Museum.
- 6 and 7. Studies of implements of war.—Windsor.

About 1483, Leonardo in offering his services to Lodovico Sforza, addressed to him a document, still in existence, in which occurs the following passage : " 6, items. I can construct covered carts, secure and indestructible, bearing artillery, which, entering among the enemy, will break the strongest body of men, and which the infantry can follow without any impediment."

8. Study :—Neptune in his chariot.—Windsor.

Vasari (vol. iv. p. 25, ed. Florence, 1879) speaks of a drawing by Leonardo, made for Antonio Segni, of "Neptune in his chariot drawn by sea-horses, in which the turbulent waves, the various phantoms surrounding the chariot, the monsters of the deep, the winds and the heads of the marine deities," are what provoke his special wonder. Executed c. 1483.

9. Studies for a figure of St. John the Baptist.—Windsor.
10. Study of a young female: in profile, turned to the right.—Windsor.
- 11, 12 and 13. Drawings illustrating the "Theory of the Proportions of the Human Figure." Executed before 1498.—Venice Academy, and Windsor.
- 14, 15, 16, 17, and 18. Anatomical studies.—Windsor.
According to Vasari, Leonardo studied anatomy in the companionship of Marc' Antonio della Torre, a Veronese, who died in 1512.
19. Studies:—Horses' heads, etc.—Windsor.
- 20, 21, 22, 23, 24, and 25. Studies for the Sforza Monument.—Windsor.

Leonardo's principal work as a sculptor was the model of an equestrian statue of Francesco Sforza, father of the Duke Lodovico, at Milan. This model was destroyed by the French in 1499–1500.

- 26, 27, 28. Preparatory sketches for the painting of the "Last Supper."—Louvre, Windsor, and Venice Academy.
29. Study for the head of St. Matthew in the same painting.—Windsor.
30. Study for the head of Judas in the same painting.—Windsor.
31. Study for the right arm of St. Peter in the same painting.—Windsor.

The picture for which the above studies were made, 28 feet in length, was executed in oil colours on the wall of the Refectory of the Dominican convent of the Madonna delle Grazie at Milan. It was completed in 1498.

32. Studies for the hands in the portrait at the Louvre known as "Mona Lisa," or "La Gioconda."—Windsor.
"Mona" (i.e. Madonna) Lisa was the daughter of Anton Maria di Noldo Gherardini, a Neapolitan, and third wife of Francesco di Bartolommeo di Zanobi del Giocondo, a Florentine. The portrait was painted about 1504.
33. Drawings of plans for a castle: and a nude male figure somewhat resembling Michelangelo's "David," now in the R. Accademia delle Belle Arti, but formerly in the Piazza della Signoria, Florence.—Windsor.

On the 24th of January, 1504, twenty-eight artists met in Florence to decide where to place the "David." Leonardo was one of the commission.

34. Various Studies of horses, probably intended for the "Battle of the Standard," or the "Battle of Anghiari," a victory gained by the Florentines on the 29th of June, 1440.—Windsor.

In 1503, the Florentines resolved to decorate their Council Hall with representations of some of the battles won by them, and employed Leonardo and Michelangelo. Leonardo chose to represent a combat of horsemen at the battle of Anghiari, where the Florentine forces defeated those of

Niccolò Piccinino (1375-1444). This work has been destroyed.

35, 36, 37, 38, 39, 40, and 41, Studies: Caricatures.—Louvre, Albertina, Venice Academy, and Windsor.

42. Studies of four female heads, probably for the "Leda."—Windsor.

The picture, which has been lost, is mentioned by Lomazzo.

43. A landscape.—Windsor.

The drawing accompanies Leonardo's MS. notes upon the "Theory of Landscape Painting." Executed c. 1513-15.

44. Drawing of a male head, illustrating the "Practice of Painting." Executed c. 1513-15.—Windsor.

45. Study of a plant, illustrating the "Theory of Landscape Painting (Botany)." Executed c. 1513-15.—Windsor.

46. Studies illustrating the representation of the hair falling down in curls. Executed c. 1513-15.—Windsor.

47. Studies of horses and sketches for a group of St. George and the Dragon. Executed c. 1513-15.—Windsor.

48. Studies of various animals. Executed c. 1513-15.—Windsor.

MICHELANGELO BUONARROTI.

Born at Caprese, March 6th, 1475. He was apprenticed when thirteen years of age to Domenico Ghirlandajo. In 1489 he commenced the study and practice of sculpture under the patronage of Lorenzo de' Medici. He went to Rome, June 25th, 1496. Returning to Florence in the summer of 1501, he was commissioned to execute the statue of "David." He next designed (October, 1504) the "Cartoon of Pisa," and finished it in 1505. In 1506, he was engaged by Pope Julius II. to prepare his tomb, which was only brought to completion in its existing form in 1545. In the next three years he painted the frescoes on the ceiling of the Sistine Chapel, Vatican, but the great fresco of the Last Judgment was not finished till 1541. Michelangelo died in Rome, February 18th, 1564, and was buried in Santa Croce, Florence, March 12th following.

1. and 2. Studies:—Idealised head of a woman, in right profile, wearing a cap or turban. Executed c. 1500.—Florence, Uffizi.

3. Group of three men, apparently engaged in animated discussion or dispute. Executed c. 1500.—Oxford.

4. Three separate studies from an antique statue of Venus. Executed c. 1500.—Oxford.

5. Study of a man's head. Right profile. Executed c. 1500.—Oxford.

6. Head of a man wearing a cloth cap. Left profile. Executed c. 1500.—Oxford.

7. Three studies of a man's right hand: and the upper part of a male

figure with its back to the spectator. Executed c. 1500.—Oxford.

8. Studies :—A couchant dragon, with wide-opened jaws, whence issue flames. Executed c. 1500.—Oxford.

9. Sheet of studies for the tomb of Pope Julius II. Executed c. 1506.—Oxford.

10 and 11. Two whole length male figures, probably designed for the tomb of Julius II. Executed c. 1506.—Louvre.

This monument was intended to occupy a space of 34 feet, 6 in. by 23 feet, to be two storeys high, and to contain seventy-eight statues. The site chosen was St. Peter's. The first contract for its execution bears the date of 1505. The tomb as it now stands, with the statue of Moses, was placed in the Church of San Pietro in Vincoli, Rome, in 1545.

12. Head of a satyr. Left profile. Executed c. 1506.—Louvre.

13. Standing figure of an old woman draped in a voluminous cloak, with a youth standing at her left knee. Executed c. 1508.—Oxford.

14. Sheet containing two different compositions, representing the Plague of Fiery Serpents, apparently executed for the Sistine Chapel ceiling. Executed c. 1508.—Oxford.

15. Early studies for the figure of Haman in the fresco in the vault of the Sistine Chapel at Rome. Executed c. 1508.—British Museum.

16. Studies—Four male legs. Executed c. 1508.—Uffizi.

17. Study for the prophet Jonah in the fresco in the vault of the Sistine Chapel at Rome. (The figure here is reversed.) Executed c. 1508.—British Museum.

18. Draped seated female figures, in the style of the Sibyls painted in fresco in the vault of the Sistine Chapel. Executed c. 1508.—Oxford.

The ceiling of the Sistine Chapel, Vatican, Rome, forms in its section a wide arch, flattened in the centre, and therefore affords convenient spaces for the series of subjects, nine in number, in which Michelangelo has depicted the principal facts recorded in the Book of Genesis. They are placed lengthwise in nine successive compartments. Upon the twelve pendentives of the vault he has introduced seven prophets and five sibyls. In the lunettes between them are figures illustrative of the scriptural genealogy of the Virgin and Jesus Christ. These various compartments are framed in an elaborate painted architecture.

The fresco was commenced in 1508, and finished in 1512.

19. Study :—The Descent from the Cross—a group of disciples bearing away the body of our Saviour. Executed c. 1511.—Oxford.

20. Study :—The Crucifixion. Executed c. 1511–20.—British Museum.

21. Study :—The Resurrection of Christ. Executed c. 1518–20.—Louvre.

22. Study:—The Resurrection of Christ. Executed c. 1518–20.—British Museum.
23. Study:—The Resurrection of Christ. Executed c. 1518–20.—Malcolm Collection.
24. Study:—The Resurrection of Christ. Executed c. 1518–20.—Windsor.
25. Study:—The Resurrection of Christ. Executed c. 1518–20.—Louvre.

According to Scannelli, this composition was painted in oil by Marcello Venusti, a pupil of Buonarroti.

26. Study for the figure of Lazarus in the picture by Sebastiano del Piombo in the National Gallery. Executed c. 1518.—British Museum.
27. Another study for the figure of Lazarus in the picture by Sebastiano del Piombo in the National Gallery. Executed c. 1518.—British Museum.

Vasari tells us: "When Raffaello painted for the Cardinal de' Medici that picture, the 'Transfiguration,' Sebastiano executed one at the same time, almost in rivalry with Raffaello, the subject being a Resurrection of Lazarus. *This also was painted with the most earnest care, under the direction, and in some parts with the designs of Michelangelo.*"

28. Study, for the Medici monuments. Executed c. 1520.—Florence, Uffizi.

About the end of March, 1520, Michelangelo commenced the building of the Sacristy of San Lorenzo, Florence, at the command of Pope Leo X., who desired to make it the burial-place of his brother Giuliano de' Medici, Duke of Nemours, and his nephew Lorenzo, Duke of Urbino.

29. Studies:—Grotesque heads: and a sketch for the marble groups of Hercules and Antaeus. Executed c. 1520–34.—British Museum.
30. Two men engaged in anatomical demonstrations; the body of a man lying on a table between them. The figure on our right is said to be Michelangelo himself. Executed c. 1520–34.—Oxford.
31. (*Ascribed to Michelangelo*). Anatomical studies—A left leg, the bust of a man, caricature heads, etc. Executed c. 1520–34.—Oxford.
32. Study:—Madonna and Child, for the marble group in the Sacristy of San Lorenzo.—Albertina.
33. Study:—Madonna and Child, for the group in the Sacristy of San Lorenzo.—Louvre.
34. Group of the Madonna and Child in the Sacristy of San Lorenzo. It is recorded that the marble for this work was purchased by Michelangelo, April 22nd, 1521. It stands on the right of the Sacristy between statues of Saints Cosmus and Damianus, which were executed by Angelo Montorsoli and Raffaello da Montelupo respectively.
35. Sheet of studies, containing four sketches of the Madonna and Child, and a MS. note which reads thus: *Disegna Antonio*

disegna Antonio disegna e nō pder tēpo. i.e. Draw Anthony, draw Anthony, draw and lose no time. Executed in 1524.—British Museum.

Antonio, (the son of Bernardino Mini) was a pupil of Michelangelo. He was born in 1506 and died in 1533.

36. Study: Madonna, Infant Christ, and St. John. Executed c. 1524.—British Museum.

37. Dead Christ: probably a study for the picture of the "Entombment," attributed to Michelangelo in the National Gallery, London.

38. Sketch of the upper part of a seated female figure, characteristically clad in raiment that looks like armour.—British Museum.

39. (*Ascribed to Michelangelo.*) "A Dream of Human Life."

The corresponding picture, by one of Michelangelo's scholars, is in the National Gallery.—Saxe-Weimar-Eisenach Collection.

40. (*Ascribed to Michelangelo.*) "The Fall of Phaëton." This design was painted in oil colours by Cecchino Salvati. Executed c. 1532.

41. Prometheus and the eagle.—Windsor.

42. The Shooters at a Mark. (*I Bersaglieri.*) Executed c. 1530–32.—Windsor.

43. Bacchanalia of children. Executed c. 1530–32.—Windsor.

Vasari, in his *Life of Michelangelo*, speaking of the great regard which was entertained by that master for a young Roman gentleman named Tommaso Cavalieri, tells us that: "for him, and to promote his acquirement of drawing, he made superb cartoons, beautiful heads in red and black chalks, with a Ganymede, a *Tytus* with the vulture devouring his heart, the Chariot of the Sun with Phaëton therein falling in the river Po, and a Bacchanalia of children, each and all of which are most admirable."

44. Head, known as "La Furia," or Frenzy. Executed c. 1533.—Florence, Uffizi.

45. Studies:—Figures in the "Last Judgment." Sistine Chapel.—British Museum.

In 1533, Michelangelo was summoned to Rome, by Pope Clement VII., to undertake the fresco of the "Last Judgment," on the principal wall over the altar in the Sistine Chapel, Vatican. The fresco measures 47 feet in height by 43 feet. It was finished in 1541.

46. Study of a man's left arm.—British Museum.

47. Christ on the Cross with the Virgin and St. John. Executed c. 1545.—Louvre.

48. Study of four figures of soldiers for the "Crucifixion of St. Peter" in the Cappella Paolina at the Vatican.

In his seventy-first year Michelangelo was called upon by Pope Paul III. to decorate the Cappella Paolina, or Chapel of the said Pope at the Vatican. The subjects selected were the "Conversion of St. Paul" on the left wall, and on the right the "Crucifixion of St. Peter."

Room VIII.

RAPHAEL (RAFFAELLO SANTI or SANZIO).

Born at Urbino, in the Contrada del Monte, 28th March, 1483. He was first instructed in painting by his father, Giovanni Santi, who died in 1494. Some time afterwards (according to some authorities in 1495, but more probably not till several years later) Raphael was placed by his uncles, Simone Ciarla and Bartolommeo Santi, under Pietro Vannucci, known as "il Perugino." In October, 1504, he visited Florence, where he resided until 1508, when he proceeded to Rome. Here he was employed by Julius II., and afterwards by Leo X., in the embellishment of the Vatican. Raphael died at Rome on the 6th of April, 1520, aged 37.

1. (*Ascribed to Raphael.*) Portrait, said to be of Raphael, by himself at the age of fifteen or sixteen. On the lower margin of the paper is written in a modern hand, "Ritratto di se medesimo quando Giovane." (Portrait of himself when young.)—Oxford.
- 2 and 3. (*Ascribed to Raphael.*) Studies, apparently, for a Resurrection. Composition unknown.—Oxford.
- 4-62. (*Ascribed to Raphael.*) Series of studies contained in the so-called "Sketch-book of Raphael" in the Academy of Fine Arts, Venice.

These studies cannot be traced to the possession of any older collector than the Milanese painter and writer, Giuseppe Bossi, who purchased them from a lady residing in Parma. At his death the entire collection was acquired by the Abbate Celloti, who in 1822 sold it, through the medium of Count Cicognara, to Francis I., Emperor of Austria.

It was a bound volume, and each sheet a quarter of a folio. There were fifty-four pages in all, of which fifty-three have been preserved, with 106 drawings upon them; part of these are now framed and exhibited in the above Academy, and part are in portfolios.

63. Studies for one of the angels in the altar-piece of the "Coronation of the Virgin."—British Museum.
64. (*Ascribed to Raphael.*) Studies for angels in the altar-piece of the "Coronation of the Virgin."—Oxford.

The painting was executed on commission for Maddalena degli Oddi in the early part of 1502, and placed in the Church of the Franciscans at Perugia, but is now in the Vatican. See Screen A, No. 5.

65. (*Ascribed to Raphael.*) Cartoon of the "Annunciation," underneath "The Coronation of the Virgin." The picture had formerly a *predella*, representing, in three compartments, the

Annunciation, the Adoration of the Magi, and the Presentation in the Temple.—Louvre. See Screen A, No. 1.

66. Landscape.—Albertina.

67. Study for the "St. George and the Dragon." Executed c. 1504.—Louvre.

The picture, now in the Louvre, was formerly in the collection of the Duke of Urbino. See Screen A, No. 2.

68. (*Ascribed to Raphael.*) Study for a Madonna and Child. Executed c. 1504. Composition unknown.—Louvre.

69. (*Ascribed to Raphael.*) Studies of children, on the reverse of No. 68.

70. (*Ascribed to Raphael.*) Studies of heads and hands; also a sketch of the "Battle of the Standard," by Leonardo da Vinci.—Oxford.

71. (*Ascribed to Raphael.*) Study, probably for a St. Stephen. Composition unknown. Executed c. 1504.—Oxford.

72. Design for a picture of the Madonna and Child; and a study for the landscape background. Composition unknown. Executed c. 1504.—Oxford.

73, 74, 75, and 76. Studies for the "Madonna del Prato." (Madonna in the Meadow.)—Albertina and Uffizi.

The picture, now in the Belvedere Gallery at Vienna, was painted for Taddeo Taddei, 1505–6. It was sold in the 17th century to the Archduke Ferdinand Charles of the Tyrol, and placed in the above gallery in 1773.

77. Study for the "Madonna Canigiani."—Albertina.

The picture, executed in 1506, is in the Pinakothek at Munich. It was painted for Domenico Canigiani, a Florentine. It afterwards became the property of the Medici, being moved to the gallery at Düsseldorf on the marriage of the daughter of the Grand Duke Cosmo III. with the Elector-Palatine John William, and thence to the above gallery. See Screen B, No. 19.

78. Study for the portrait of Maddalena, consort of Agnolo Doni. Executed c. 1506.—Louvre.

The portrait is now in the Uffizi, Florence. It was acquired about 1823 (together with that of Agnolo) from the descendant of the Doni family by Leopold II. See Screen A, No. 6.

79. Study for the "Madonna del Cardellino."—Albertina.

The picture is in the Uffizi. It was painted in 1506, as a wedding present for Lorenzo Nasi, and was all but destroyed in the earthquake 12th November, 1547. See Screen D, No. 27.

80. Study for the "St. George and the Dragon."—Uffizi.

The picture, now in the Hermitage, St. Petersburg, and executed in 1506, was sent as a present from Duke Guidobaldo, Duke of Urbino, to Henry VII. of England. It was brought to this country, in the autumn of 1506, with other gifts, by Count Castiglione, who acted as proxy for his sovereign to complete the ceremonies of installing the Duke a Knight of the Garter. See Screen A, No. 7.

81. Study for a "Deposition," somewhat resembling the picture of the "Entombment" in the Borghese Gallery.—Oxford.
82. (*Ascribed to Raphael.*) Another study for a "Deposition."—Louvre.
83. Studies of disciples carrying the body of Christ, in the picture of the "Entombment."—Oxford.
84. Study for the "Entombment."—Uffizi, Florence.
85. Another study for the "Entombment."—British Museum.
86. Study, on the reverse of No. 85, for one of the figures supporting the body of Christ in the "Entombment."—British Museum.
The picture, now in the Borghese Gallery at Rome, was commissioned by Atalanta Baglioni, and originally placed in the Church of St. Francis at Perugia, where it remained till 1787. See Screen B, No. 17.
87. Cartoon of the Saint Catherine of Alexandria.—Louvre.
The picture in the National Gallery was painted about 1507. It was long in the possession of the Aldobrandini family, and was brought from the Villa Aldobrandini by Mr. Day, a picture-dealer, in 1800. On its arrival in England it was purchased by Lord Northwick. Mr. Beckford, of Fonthill, was the next possessor, and from him it was purchased by the Government in 1839. See Screen C, No. 26.
88. The Infant Christ, in the picture known as "La Belle Jardinière."—Oxford.
The painting, executed in 1508, is in the Louvre, and is said to have been purchased by order of Francis I., King of France, from Filippo Sergardi, who had ordered it of Raphael and sent it to Siena. Vasari tells us that the artist left the picture with the blue drapery unfinished, and that it was completed by Ridolfo Ghirlandajo. See Screen C, No. 26.
89. (*Ascribed to Raphael.*) "Apollo and Marsyas," a study.—Royal Academy of the Fine Arts, Venice.
The picture is now in the Louvre. It was bought in England by Mr. Morris Moore at an auction, March 2nd, 1850, at which it was catalogued as a work of Andrea Mantegna. See Screen B, No. 12.
90. Sketches of the figures in the "Dispute of the Sacrament," and a draft for a sonnet.—Albertina, Vienna.
91. Studies for the figure of Bramante in the "Dispute of the Sacrament."—Louvre.
92. Studies for the figure of Boethius in the "Dispute of the Sacrament," and a sonnet.—British Museum.
93. Study for the figure of St. Paul in the "Dispute of the Sacrament."—Oxford.
The fresco usually but erroneously called the "Dispute of the Sacrament," and which represents "Theology," is in the *Stanza della Segnatura*, Vatican. Executed 1507–1518. See Screen A, No. 4.
94. Studies of figures in the "School of Athens."—Albertina.

95. Studies of figures in the "School of Athens," and for the head of Medusa, painted on the shield held by the statue of Minerva in the same composition.—Oxford.
96. Design for the statue of Minerva, and for three other statues seen in perspective, standing in niches in the architectural background of the "School of Athens."—Oxford.
97. Design for the bas-reliefs beneath the statue of Apollo in the "School of Athens."—Oxford.
98. The lower left portion of the "School of Athens."—Ambrosiana Library, Milan. (Cartoon.)
99. (*Ascribed to Raphael.*) Design for the bas-reliefs beneath the statue of Minerva in the "School of Athens."—Uffizi.
100. The lower right portion of the "School of Athens."—Ambrosiana Library, Milan. (Cartoon.)
The fresco known as the "School of Athens," also in the *Stanza della Segnatura*, Vatican, illustrates Science or Antique Philosophy. It represents an assemblage of philosophers and great men within the vestibule of a gymnasium. The painting was finished in 1511. See Screen B, No. 13, and Screen C, No. 25.
101. Study for a figure intended for the "Parnassus," but not carried out in the fresco.—British Museum. See Screen C, No. 20.
102. Study for the figure of Horace in the "Parnassus." On reverse of No. 101.—British Museum.
103. Study for the figure of Dante in the "Parnassus."—Albertina, Vienna.
104. Studies of heads of Homer, Virgil, and Dante, for the "Parnassus."—Windsor.
105. Study for the figure of Calliope in the "Parnassus."—Albertina, Vienna.
The fresco is in the *Stanza della Segnatura*, Vatican. It was finished in 1511. See Screen C, No. 22.
106. Study for the figure of "Poetry," represented by a winged female. Executed c. 1508–11.—Windsor.
The fresco is on the ceiling of the *Stanza della Segnatura*, Vatican.
107. Sketches for the "Colonna Madonna."—Albertina.
The picture, executed in 1508, is in the Royal Museum, Berlin. It belonged to the family of Salviati at Florence, but passed by inheritance to the Colonna. When in possession of Maria Colonna at Rome, it was purchased by Chevalier Bunsen for the Prussian Government. See Screen C, No. 19.
108. Study for the "Esterhazy Madonna."—Uffizi.
The picture, executed in 1508, is in the Esterhazy Museum at Pesth.
109. (*Ascribed to Raphael.*) Studies of a faun and two nymphs. Composition unknown. Executed c. 1510–12.—Oxford.
110. (*Ascribed to Raphael.*) Study for the "Massacre of the Innocents."—British Museum.

111. Studies for the "Massacre of the Innocents," and the "Judgment of Solomon."—Albertina.
 112. Studies for the "Massacre of the Innocents."—Windsor.
 119. Studies for the "Massacre of the Innocents."—Albertina. See Screen C, No. 23.
 114. Heads of a Virgin and Child, believed to be a study for the picture belonging to Mr. J. R. Mackintosh. Executed c. 1511.—British Museum.
 115. Study for the "Madonna del Pesce." ("The Virgin with the Fish.")—Uffizi.

The picture, executed in 1512-13, is now in the Museo del Prado at Madrid. Originally painted for the Church of San Domenico at Naples. In 1656 it became the property of Philip IV. See Screen B, No. 11.

116. (*Ascribed to Raphael.*) God appearing to Noah and directing him to build the Ark.—Uffizi.

One of the four frescoes on the ceiling of the *Stanza dell' Eliodoro*, Vatican, illustrating the four divine covenants with Noah, Abraham, Jacob, and Moses. Executed c. 1512-14. See Screen B, No. 15.

117. Studies for the "Bridgwater Madonna."—British Museum.
 118. Studies for the "Bridgwater Madonna."—British Museum.
 119. Studies for the "Bridgwater Madonna."—Louvre.
 120. Studies for the "Bridgwater Madonna."—Uffizi.

The picture was executed about the year 1512, for whom is not known. Colbert, Marquis de Seignelay, acquired it in Italy, and from his collection it passed into the Orleans Gallery, whence it was purchased by the Duke of Bridgwater. It now belongs to Lord Ellesmere. See Screen D, No. 34.

121. (*Ascribed to Raphael.*) Study for the Papal group in the "Heliodorus."—Louvre.

The fresco, executed in 1512-14, is in the *Stanza dell' Eliodoro*, Vatican. It represents the expulsion of Heliodorus from the Temple at Jerusalem.

122. Studies for figures in the fresco of the Sibyls, painted in the Church of Santa Maria della Pace, at Rome.—Albertina.
 123. Studies for figures in the above fresco.—Albertina.
 124. Studies for the Phrygian Sibyl in the above fresco.—Oxford.

The frescoes of the Sibyls were executed in the year 1514. See Screen D, No. 33.

125. (*Ascribed to Raphael.*) Study for the group of a man carrying his father in the fresco of the "Incendio del Borgo."—Albertina.
 126. Study for one of the groups in the above fresco.—Albertina.
 127. Study for one of the figures in the above fresco.—Uffizi.

The fresco represents the "Fire in the Borgo," or the "Incendio del Borgo." It is said that the Pope extinguished the conflagration by making the sign of the cross. Executed in 1514-17. See Screen D, No. 29.

128. Study for a group in the "Battle of Ostia."—Albertina.

The fresco is in the *Stanza dell' Incendio*, Vatican. Executed c. 1514–17. See Screen D, No. 32.

129. Design for the tapestry, representing "The Coronation of the Virgin."—Oxford.

This tapestry was designed to cover the eastern wall behind the high altar in the Sistine Chapel, Vatican. Executed c. 1515–16.

130. Nude figure of a saint. Composition unknown. Executed c. 1515.—British Museum.

131. (*Ascribed to Raphael.*) Study for the cartoon of "St. Paul preaching at Athens."—Uffizi. See Screen B, No. 16.

132. Study for the figure of Christ in the cartoon representing the charge to Peter.—Louvre.

133. (*Ascribed to Raphael.*) Study for the cartoon of Christ's Charge to Peter.—Windsor.

The cartoons are in the South Kensington Museum. Executed c. 1515–16.

134. (*Ascribed to Raphael.*) The "Marriage of Alexander and Roxana." Figures undraped.—Albertina.

135. (*Ascribed to Raphael.*) "The Marriage of Alexander and Roxana."—Louvre.

The fresco, in the old "Villa Raffaello," attached to the Villa Borghese at Rome, was executed in 1515–16 by Pierin del Vaga, a pupil of Raphael. See Screen D, No. 80.

136. Study—"Jacob's Dream."—British Museum.

This composition has been painted twice in the Vatican: first, on the ceiling of the *Stanza dell' Eliodoro*, as a separate and symbolical subject; and the second time (No. 136) in the Loggie, sixth bay, as one of the series of the "Life of Jacob."—See Screen C, No. 18.

137. Study—"The finding of Moses."—Uffizi.

The fresco is in the Loggie, Vatican, eighth bay. Executed c. 1515–18. See Screen B, No. 8.

138. Study of an angel presiding over the planet Jupiter, for one of the mosaics of the cupola of the Chigi Chapel, in the Church of Santa Maria del Popolo, Rome.—Oxford.

139. (*Ascribed to Raphael.*) Study for the head of the Madonna in the picture known as "La Perla."—British Museum.

140. Study for the head of St. Elizabeth in the same picture.—Uffizi.

The painting is in the Museo del Prado at Madrid. It was purchased by Charles I. of the Duke of Mantua, and after his death in 1649 the Spanish ambassador, D. Alonso de Cardenas, acquired it in the name of Philip IV. for £2,000. When Philip saw it he exclaimed, "That is my pearl;" hence its appellation. See Screen C, No. 21.

141. (*Ascribed to Raphael.*) Study for the "St. John the Baptist in the Desert."—Uffizi. See Screen D, No. 28.

142. Study for the "St. John the Baptist in the Desert."—British Museum.

Raphael has treated the subject of this Saint in several ways. The picture of study No. 141 is in the Uffizi, and of No. 142 in the Louvre. Painted c. 1518. See Screen D, No. 35.

143. (*Ascribed to Raphael.*) Study: Mercury and Psyche ascending to Olympus. Fresco in the Farnesina, Rome.—Saxe-Weimar-Eisenach Collection.

144. (*Ascribed to Raphael.*) Study: Venus, Juno, and Ceres. Fresco in the Farnesina, Rome.—Albertina.

145. Study: Venus and Psyche. Fresco in the Farnesina, Rome.—Louvre.

146. Study: Group of the Three Graces, for the "Feast of the Gods." Fresco in the Farnesina, Rome—Windsor. Executed 1518–19.

147. Study for the "Holy Family of Francis I."—Uffizi.

148. Study for the "Holy Family of Francis I."—Louvre.

149. Study for the "Holy Family of Francis I."—Uffizi.

The picture, painted in 1518 for Francis I., King of France, is in the Louvre. Giulio Romano assisted in the execution. See Screen C, No. 24.

150. (*Ascribed to Raphael*) Studies for figures in the picture of the "Transfiguration."—Louvre.

151. Study for the head of St. Andrew in the picture of the "Transfiguration."—British Museum.

152. (*Ascribed to Raphael.*) Studies of the heads and hands of St. John and of St. Peter in the picture of the "Transfiguration."—Oxford. The picture now in the Vatican. Painted for the Cathedral of Narbonne, in 1519–20. See Screen D, No. 31.

Room IX.

WORKS ILLUSTRATING THE INVENTION OF ENGRAVING.

In the table-case is displayed a collection of works illustrating the invention and early progress of the art of engraving metal plates for the purpose of taking impressions from them. Engraving, as a mode of decoration merely, was practised by goldsmiths and metal-workers from very early times, but it was not until the middle of the fifteenth century that it came into use as a means of multiplying the designs of artists by yielding impressions on paper. The circumstances which led up to this great invention may be briefly narrated. At the period mentioned a particular kind of work termed *niello* was much in vogue, especially in Italy, for the adornment of all kinds of ecclesiastical and domestic utensils. It was executed in the following manner:—The design having been cut with a graver on a silver plate, the latter was covered with a fusible substance composed of silver, lead, copper, sulphur, and borax, which being melted by the

application of heat, ran into and filled the engraved lines, and when allowed to cool, hardened and became firmly fixed. This compound was called *nigellum*—in Italian *niello*. The surface of the plate was then smoothed and polished, and the design appeared in black lines on a ground of bright silver. Specimens of this work fill divisions A, B, and C. In the preparation of these plates it was necessary for the artist to test the character of his work before infusing the niello, as afterwards no corrections could be made. This was effected by taking a mould in fine clay, and from that a cast in sulphur, which, when the lines were filled with a black colouring matter, presented the same appearance as the plate itself would do when niellated. A collection of sulphur casts is shown in Division D. This mode of procedure was followed until Maso Finiguerra, of Florence, the ablest worker in niello of his time, designed the simpler plan of taking impressions on paper direct from the plate; the first proof so obtained is supposed to be that in the *Bibliothèque* at Paris, taken from the pax of the Coronation of the Virgin which was ordered in 1450 and delivered in 1452. (See Sulphur Casts, Division D, No. 2.)

This great discovery directly suggested the practice of true copper-plate engraving, of which Finiguerra is consequently regarded as the author. Of impressions on paper from niello plates the Museum possesses a very extensive series; a few good examples are exhibited in Divisions E and F.

SILVER PLATES

EXCEPT in the instances where it is otherwise stated, those are all the work of anonymous Italian artists of the fifteenth century.

DIVISION A.

1. ST. BERNARD seated at a desk writing, inspired by the Virgin, who appears to him in a vision. Circular plate set in a silver rim.
2. A CASE containing a set of 6 escutcheons decorated with arabesques, and seven small circular plates representing heads of saints.
3. AN APOTHEOSIS—a naked man holding upon an altar an eagle, the emblem of the soul of a deceased emperor, over which a female pours a libation from a vase. A copperplate not niellated.
4. THE HOLY VIRGIN KNEELING AT HER DEVOTIONS, with a glory falling on her from above; on the right is the entrance to a temple.
5. THE MADONNA ENTHRONED, WITH ANGELS AND SAINTS. A pax engraved by Maso Finiguerra. The Virgin is seated on a throne, with the Infant Saviour on her lap, and an angel standing on either side; before the doors of the throne are grouped seven female saints, the foremost of whom are Mary Magdalene

kneeling with her vase of ointment, St. Lucia carrying her eyes in a dish, and St. Catherine with her wheel. Partially gilt. Enclosed in a richly-chased silver-gilt frame, on which are some remains of enamelling.

6. **THE PENITENCE OF ST. JEROME.** He kneels before a cave in a rocky landscape, striking his breast with a stone, a lion and lioness near him; on the left sits a monk reading. Partially gilt. The workmanship of this plate, which is of very beautiful design, has been attributed to Francesco Francia.
7. **ST. MICHAEL, ST. GABRIEL, AND ST. ZADKIEL.** They are standing together, St. Zadkiel being in the middle; St. Michael, holding the sword and orb, on the left; and St. Gabriel, with a lily branch, on the right. A circular plate set in a silver rim. Pendant to No. 1.
8. **A CASE, containing five plates:—**
 - CACUS STEALING THE CATTLE OF HERCULES.** The latter lies on the ground asleep in front, while Cacus drags off one of the cows by its tail.
 - DAVID AND GOLIATH.** David, with the sling in his hand, stands by the decapitated body of Goliath.
 - ALLEGORY OF VICTORY.** A young warrior running towards the right, accompanied by a winged nude female who carries a palm branch. A pendant to the preceding.
 - THE MADONNA AND INFANT SAVIOUR.** The latter stands on a large clasped book, and wears a tunic girt at the waist, in the fashion of the fifteenth century.
 - THE MADONNA AND INFANT SAVIOUR.** The former, seen to the waist, is adoring the Child, who lies asleep before her, with his hands crossed on his breast. The figures are relieved off a gilt hatched ground.
9. **A PANEL OF ORNAMENT, with the head of Medusa and two trophies.** Modern Russian work,

DIVISION B.

1. **PORTRAITS OF A YOUNG MAN AND WOMAN, in profile, facing one another.** The heads are relieved off a gilt hatched ground. Set in a silver frame, intended apparently as an ornament for the end of a strap or ribbon.
2. **A CASE containing nineteen plates of various sizes:—**
 - VIRGIN AND CHILD.**
 - ST. SEBASTIAN.**
 - PENITENCE OF ST. JEROME.** He kneels near a tree, striking his breast with a stone. The figure is relieved off a gilt hatched ground.
 - A HOLY WOMAN.**
 - ST. SEBASTIAN.**

VIRGIN AND CHILD.

ST. LAWRENCE.

VIRGIN AND CHILD.

ST. JEROME, showing the marks of his penitence.

THE MAN OF SORROWS; Christ standing in the tomb, supported by the Virgin and Mary Magdalene; on the front of the tomb are the words "HVMANI GENERIS REDEMPTOR." The figures are relieved off a gilt hatched ground.

A PIETÀ; the Virgin seated on a bank, with the dead Christ extended on her lap; behind rise the three crosses; the letters B. E., with a parti-coloured globe between them, are at the bottom. The figures are relieved off a gilt hatched ground.

THE VIRGIN AND CHILD. The figures are relieved off a gilt hatched ground.

ST. BERNARDINO OF SIENA; half-length figure, in profile, holding a radiant disc, in the centre of which is the sacred cypher I.H.S. Circular plate, executed in relief.

THE VIRGIN AND CHILD. The figures are relieved off a gilt hatched ground.

A BISHOP; half-length, with mitre and nimbus, and holding a pastoral staff. Not niellated.

ST. JAMES THE GREAT; half-length figure, holding pilgrim's staff.

THE ANNUNCIATION. The Virgin kneels before the angel, who approaches from the right, bearing a large lily branch. Circle.

ST. SEBASTIAN; half-length figure.

ST. JAMES THE GREAT; half-length, holding pilgrim's staff.

3. A CASE containing twenty-five plates of various sizes:—

THE VIRGIN AND INFANT SAVIOUR. The Virgin is seated on a throne-like chair, with the Child on her lap.

THE VIRGIN AND INFANT SAVIOUR. The Virgin is turned to the left, and holds the Child on her arm.

ALLEGORICAL FEMALE FIGURE, with wings and nimbus, seated on a throne, pouring liquid out of one vase into another. Circular plate, partially gilt. The workmanship of this is attributed by Duchesne to Maso Finiguerra.

ST. FRANCIS OF ASSISI; half-length figure, holding a cross and book; the stigmata are seen on his hands.

THE MAN OF SORROWS; half-length figure, standing in the tomb, his hands crossed before him.

THE MADONNA MOURNING; half-length figure. This is not a niello plate; it is of copper, gilt and enamelled in blue.

A SAINT; half-length, with bishop's mitre and pastoral staff.

ST. JOHN THE BAPTIST; half-length, holding a cross which rests on his shoulder.

A FEMALE MARTYR; half-length figure, holding a palm branch.

A SHIELD bearing the three nails of the Cross, surrounded by cinquefoils and flames; at the sides are the letters Z. C., presumably the initials of the engraver.

A HOLY WOMAN; half-length figure, turned to the left.

A FEMALE MARTYR. She stands with a palm in her hand, and a saw, the instrument of her martyrdom, lying at her feet.

THE MAN OF SORROWS. Christ standing in the tomb, with arms folded. Circular plate, originally filled with translucent enamel, which it has since lost.

THE MAN OF SORROWS. The dead body of Christ, supported in a sitting position on the side of the tomb by the Virgin and St. John; behind rises the Cross, with the spear and reed. On the front of the tomb is inscribed P. VITA POPVLI PASSVS SVM. The plate is arched at the top.

ST. ANTHONY OF PADUA; half-length figure, holding a book, and giving the benediction with his left hand.

THREE SAINTS, EMBLEMATICAL OF CHRISTIAN FAITH; a female standing between two male saints. Of the latter the one on the right is a Dominican holding a book and lily; the other is a deacon in a dalmatic, and carries a fether. On a banderole over their head is inscribed FIDES TVA TE SALVAM FECIT. At the sides are the letters L. I., which may be the artist's initials. The figures are relieved off a gilt hatched ground.

ST. JOHN THE BAPTIST; half-length figure, holding a cross and a book on which lies the mystic lamb.

ST. JAMES THE LESS; half-length figure, holding the fuller's club; the sun shining on the left.

ST. ROCH; half-length figure, holding a pilgrim's staff.

ST. JEROME; kneeling in prayer, with a cross on rising ground before him.

ST. PETER; a profile head, in outline of punched dots. Not a niello plate.

THE MADONNA; half-length figure. Not niellated.

THE MADONNA AND INFANT SAVIOUR ENTHRONED. In front stand the prophet Daniel and St. Margaret.

A BISHOP; half-length figure, holding book and pastoral staff.

ANOTHER BISHOP; half-length, holding book and pastoral staff.

4. A KNIFE-HANDLE, with plaques of niello ornament.

5. A CASE containing twelve various articles:—

A MALE SAINT STANDING BETWEEN TWO FEMALE SAINTS; they are seen to the knees, and each holds the palm of martyrdom.

THE NATIVITY; the Virgin kneeling in adoration before the Infant Saviour, with St. Joseph seated on the left;

in the background is the angel appearing to the shepherds; a banderole above is inscribed "GLOBIA IN EXCELSIS DEO ET IN TERRA." The figures are relieved off a gilt hatched ground.

A SILVER ETUI; it is triangular in form, each face being decorated with plaques of niello, one of which represents a woman spinning.

A KNIFE-HANDLE; decorated with plaques of niello ornament; the handle itself is copper-gilt, of modern date.

A SILVER CRUCIFIX; the cross is decorated with five unniellated plaques, representing God the Father, the Man of Sorrows, the Virgin Mary, St. John, and a *Memento Mori*.

FIVE SMALL ROSETTE-LIKE ORNAMENTS.

THE MAN OF SORROWS; half-length figure.

OUR SAVIOUR'S CROSS, with the marks of the nails; the other crosses are at the sides, very small and indistinct.

6. THE NATIVITY; the Virgin and St. Joseph adoring the Infant; in the background is the stable, with the star shining above it.

DIVISION C.

1. THE MADONNA AND TWO MONKS; the Madonna stands, covering with her mantle two monks who kneel at her feet. Circular plate in silver frame.

2. THE MADONNA AND INFANT SAVIOUR; in circular chased gold frame, which has a ring at each side.

3. THE MAN OF SORROWS Christ standing in the tomb, surrounded by instruments of the Passion. Mounted in a brass frame. in upper part of which is a lunette containing another plate with figure of the Eternal Father.

4. A SILVER CUP WITH COVER; richly decorated with niello-work, and surmounted by a statuette of Cupid. Flemish, 16th century. An account of this cup will be found in "Dresses and Decorations of the Middle Ages," by Henry Shaw, F.S.A., 1843.

5. CONVERSION OF ST. PAUL; mounted in an ornamental frame as a *pax*. An imitation by a modern artist of the work of the ancient *niellatori*.

6. THE NATIVITY; a carving in mother-of-pearl, enclosed in a frame which is decorated with six plaques of niello-work, representing cherub heads.

7. THE VIRGIN AND CHILD; an oval medallion, with a ring at the top to enable it to be worn round the neck. On the reverse is a figure of St. Nicholas. The figures are relieved against a gilt engrailed ground. Russian work of the 16th century.

8. THE MAN OF SORROWS. The dead Christ seated on the side of the tomb and supported by two boy angels; in ornamental border. A deeply incised circular plate, originally filled with translucent enamel, which it has since lost.

SULPHUR CASTS.

IN consequence, it is presumed, of the extremely fragile nature of the material of which they are formed, but few of these beautiful works have survived to the present day. The total number known to exist is only twenty-five, and of these the Museum possesses nineteen, which are here exhibited.

DIVISION D.

1. CHRIST WASHING THE APOSTLES' FEET.
2. THE MADONNA SURROUNDED BY ANGELS AND SAINTS. From a *pax* engraved by Maso Finiguerra. The Madonna, with the Child on her lap, is seated on a throne, with angels and cherubs on either side; in front are grouped ten female saints, three of whom, including the Magdalene, kneel in adoration; of the rest the most prominent are St. Catherine with her wheel, St. Agnes with the lamb, and St. Lucia carrying her eyes in a dish.
3. THE CORONATION OF THE VIRGIN. From the celebrated *Pax* engraved by Maso Finiguerra, in 1450-52, for the Church of San Giovanni at Florence. Our Saviour, seated on a canopied throne, is placing a crown on the head of the Virgin, who sits beside him. Below them is a numerous assemblage of male and female saints, with St. Augustine and St. Ambrose kneeling in the centre. The niellated silver plate itself is now in the National Museum at Florence. An impression on paper, taken previously to the infusion of the niello, was discovered by the Abbate Zani in the *Bibliothèque du Roi* at Paris in 1797. The present cast was at various times in the collections of Count Francesco Seratti (Governor of Leghorn, and Minister to Ferdinand IV. King of the Two Sicilies, in 1802-6), of Mr. Thomas Grenville, and of the Duke of Buckingham, from whom it was acquired in 1836. It has been injured in the middle, and repaired by Professor Louis Levrier.
4. FOUR SUBJECTS FROM THE NEW TESTAMENT:—
 Christ taken in the Garden.
 Christ before Pilate.
 Christ releasing souls from Limbo.
 The Maries at the Sepulchre.
5. THE LAST SUPPER.
6. THE DEAD CHRIST MOURNED OVER BY THE VIRGIN AND SAINTS.
7. SEVEN SUBJECTS FROM THE OLD TESTAMENT:—
 Creation of Adam.
 Creation of Eve.

Adam and Eve eating the Forbidden Fruit.
 The Expulsion from Paradise.
 Adam tilling the ground.
 Sacrifice of Cain and Abel.
 Cain killing Abel.

8. THE CRUCIFIXION.

9. THE ASCENSION.

The above sixteen casts of subjects from the Old and New Testament formed part of the decoration of a shrine in the convent of the Camaldoli at Florence; they passed to the Museum from the collection of Sir Mark Masterman Sykes.

10. THREE MONKS SEATED.

IMPRESSIONS ON PAPER.

DIVISION E.

1. TWO CUPIDS DANCING.
2. THE VIRGIN ADORING THE INFANT SAVIOUR, who lies asleep on a cross before her.
3. MERCURY PRESENTING THE INFANT BACCHUS TO INO.
4. ABRAHAM SADDLING THE ASS, preparatory to setting out for Mount Moriah to sacrifice his son. Engraved by Peregrini da Cesena.
5. ABRAHAM SETTING OUT FOR MOUNT MORIAH. Engraved by Peregrini da Cesena.
6. ABRAHAM AND ISAAC ON MOUNT MORIAH. Engraved by Peregrini da Cesena.
7. A PANEL OF ARABESQUE ORNAMENT.
8. ANOTHER PANEL OF ARABESQUE ORNAMENT.

DIVISION F.

1. DAVID AND GOLIATH. Attributed by Duchesne to Peregrini da Cesena.
2. THE MADONNA SURROUNDED BY ANGELS AND SAINTS. The composition, which is enclosed in an architectural border, is identical with that of the sulphur cast, No. 2; it is, however, inferior in execution, and is not the work of Finiguerra.
3. TRIUMPH OF MARS. Two impressions; one taken when the plate was in its perfect state, the other after it had been exhausted by frequent printings; in the latter all the delicate work has disappeared, and it is reworked on in different parts, and some additional foliage introduced.
4. JUDITH WITH THE HEAD OF HOLOFERNES.

ORDINARY ENGRAVED METAL PLATES.

DIVISION G.

1. VENUS AND MARS. Iron. By Hans Burgkmair the younger. German, c. 1545.
2. PERSEUS AND ANDROMEDA. Copper. By V. S. German, 1624.
3. PYRAMUS AND THISBE. Copper. By V. S.
4. MARY, QUEEN OF SCOTS; standing with a crucifix in her hand, the block and headsman's axe beside her; inscribed, "Maria Scot. Gal. Ang. Iber. Regina." Copper. By Martin Basse. French, c. 1600.
5. ST. MARGARET, QUEEN OF SCOTLAND; standing, with the Holy Trinity on a cloud above; inscribed "S. Margareta Scotiæ Regina." Copper. By Martin Basse.
6. ORPHEUS. Iron. By Gerhardt Janssen. German, c. 1580.
7. CUPID APPEARING TO A HUNTSMAN; he bears a banderole inscribed "Gloria." Copper. By V. S.
8. THE FLIGHT INTO EGYPT. Copper. By V. S.
9. PANEL OF ARABESQUE ORNAMENT. Iron. By Lambert Hopfer. It bears the serial number 129.
10. PANEL OF ARABESQUE ORNAMENT. Iron. By Lambert Hopfer. It bears the serial number 132. German, c. 1520.
11. THE KNIGHT, DEATH, AND THE DEVIL. Copy from the celebrated plate by Albrecht Dürer, the same size as the original, but reversed. Copper. By FR 1563.
12. THE NATIVITY. The Virgin adoring the Infant Saviour; with figure of the Man of Sorrows above. Brass. By an anonymous artist of the latter part of the 15th century.
13. PANEL OF ARABESQUE ORNAMENT. Iron. By Lambert Hopfer. It bears the serial number 134.

DIVISION H.

THE NAMING OF ST. JOHN. A high-relief carving in Pappenheim bone-stone; attributed to Albrecht Dürer, whose monogram, with the date 1519, it bears.

It was bequeathed to the nation by Mr. R. Payne-Knight, in 1824, who acquired it in the Netherlands, at the end of the last century. Two similar carvings, also representing scenes in the life of St. John the Baptist, and bearing the same date, are in existence: viz. "The Visitation," in the Episcopal Seminary at Bruges, and "St. John preaching in the Wilderness," in the Museum at Brunswick.

Six of the original wood-blocks of the series known as the "Little Passion," designed by Dürer, with impressions on paper from them: the subjects represented are:

1. The Annunciation.
2. The Nativity.
3. Christ's entry into Jerusalem.
4. The Descent from the Cross.
5. The Resurrection.
6. The Descent of the Holy Ghost.

On the walls are arranged the two series of Autotype reproductions from early prints in the Museum, issued by the Trustees in 1882 and 1883, together with proofs of the third series now in course of preparation. The numbers commence on the left-hand side on entering from Room VIII.

SERIES I.

ITALIAN PRINTS.—FIFTEENTH CENTURY.

- I. Nine specimens of Niello-work.
- II. Moses receiving the Tables of the Law. Florentine: anonymous.
- III. David and Goliath. Florentine: anonymous.
- IV. The Temple of Solomon. Florentine: anonymous.
- V. Adoration of the Magi. Florentine: anonymous.
The above four prints are all by the same hand.
- VI. Portrait of a young lady. Anonymous: It has been attributed to Andrea del Verrocchio.
- VII. Five panels of ornament. Anonymous.
- VIII. The Prophet Haggai. Florentine: anonymous. One of the set of "Prophets" usually attributed to Baccio Baldini or Sandro Botticelli.
- IX. "Sibylla Europa." Florentine: anonymous. One of a corresponding set of "Sibyls" by the same hand.
- X. Emblematical figure of Chasity. Anonymous.
- XI. Design for a plate: cavalier and lady dancing. Anonymous.
The above two belong to the series of twenty-four unique prints known as the "Otto Prints," from their having formerly been in the collection of Ernest Peter Otto, a dealer at Berlin. Seventeen are now in the British Museum, and the other seven dispersed.
- XII. Panel of arabesque ornament, dated 1500. By Zoan Andrea Vavassore.
- XIII. The Madonna, with St. Helena, and St. Michael. By Giovanni Maria da Brescia.

- XIV. Christ giving the Benediction; and the Holy Family. Both by Jacopo de' Barbarj.
The caduceus which appears on these prints is the mark of the engraver, who is commonly known as the Master of the Caduceus.
- XV. Madonna and Child. By Jacopo de' Barbarj.
- XVI. St. Sebastian. By Jacopo de' Barbarj.
- XVII. The Musical Party. By Domenico Campagnola.
- XVIII. The young Shepherd; and the Astrologer. Both by Giulio Campagnola.
- XIX. The Virgin giving a scapulary to St. John. Attributed to Fra Filippo Lippi.
The Crucifixion. Attributed to Fra Filippo Lippi. [Cancelled.]
Coronation of the Virgin. Attributed to Fra Filippo Lippi. [Cancelled.]
The above three plates form part of a set of the Life of the Virgin.
- XX. The Adoration of the Magi. By Andrea Mantegna. A group from the triptych in the Uffizi, Florence. This plate was never finished.
- XXI. Christ standing between St. Andrew and St. Longinus. By Andrea Mantegna.
- XXII. Soldiers bearing trophies. From a design for one of the cartoons of the Triumph of Julius Cæsar, now at Hampton Court. By Andrea Mantegna. [See page 2, No. 10.]
- XXIII. Dance of Nymphs. By Andrea Mantegna.
- XXIV. Judith with the head of Holofernes. Unfinished state, before the landscape in the background was added. By Girolamo Mocetto.
- XXV. Sacrifice of a Pig. The subject has been described as the Nuptials of Jason and Medea. By Girolamo Mocetto.
- XXVI. Allegorical figure of Fortune. By Nicoletto da Modena.
- XXVII. The Punishment of a Deceitful Tongue. By Nicoletto da Modena.
- XXVIII. Panel of arabesque ornament, with two Satyrs bound in the centre. By Nicoletto da Modena.
- XXIX. Holy Family in a landscape. By Benedetto Montagna.
- XXX. Portrait of a young Florentine lady. By Leonardo da Vinci.
No other impression of this plate is known to exist.

SERIES II.

ITALIAN.—SIXTEENTH CENTURY.

- I. The Nativity. Engraved in the style of Francesco Raibolini, called "Il Francia." By Marcantonio Raimondi.
- II. God instructing Noah to build the Ark; from a design by Raphael

for one of the frescoes in the Vatican. By Marcantonio Raimondi.

III. The Virgin and Child with St. Elisabeth and St. John, near a palm tree : from a design by Raphael. By Marcantonio Raimondi.

IV. Mount Parnassus ; from a design by Raphael for the fresco in the Vatican. By Marcantonio Raimondi.

V. Poetry ; from a design by Raphael for the fresco in the Vatican. By Marcantonio Raimondi.

V. Ariadne ; erroneously called Cleopatra : from a design by Raphael, adapted from an antique statue formerly in the garden of the Belvedere, Rome. By Marcantonio Raimondi.

VI. A perfume box, known as "La Cassolette :" from a design by Raphael. By Marcantonio Raimondi.

VII. Portrait of Pietro Aretino, the poet and satirist : first state, before the stripes on the cap, before the monogram, and with only the first two lines of the inscription. By Marcantonio Raimondi.

VIII. Christ bearing His Cross : from the celebrated picture by Raphael at Madrid, known as "Lo Spasimo di Sicilia." By Agostino de' Musis, called "Agostino Veneziano."

IX. Virgin and Child with St. John and two angels : from a design attributed to Francia. By Agostino de' Musis, called "Agostino Veneziano."

X. Angelica and Medoro : from a design attributed to Giulio Pippi, called "Romano." By Agostino de' Musis, called "Agostino Veneziano."

XI. The contest of Entellus and Dares : from a design by Raphael. By Marco Dente da Ravenna.

XII. God appearing to Isaac : from a design by Raphael for one of the frescoes in the Vatican. By Marco Dente da Ravenna.

XIII. Joseph relating his dreams : from a design by Raphael for one of the frescoes in the Vatican. By an engraver of the school of Marcantonio Raimondi.

XIV. Battle of the Horatii and Curiatii : from a design by Giulio Romano. By an engraver of the school of Marcantonio.

XV. Day of Pentecost : from a design ascribed to Raphael. By Giovanni Giacomo Caraglio.

XVI. Marriage of Alexander and Roxana : from a design by Raphael. By Giovanni Giacomo Caraglio.

XVII. Holy Family with St. John : from a painting by Marcello Venusti, after a design by Michelangelo. By Giulio Bonasone.

XVIII. Holy Family, with St. Elisabeth and St. John : from the picture by Raphael, known as the Madonna Canigiani. By Giulio Bonasone.

XIX. Cupid punished in the Elysian Fields. By Giulio Bonasone, from his own design.

XX. Portrait of Raphael Sanzio. By Giulio Bonasone.

XXI. Coronation of the Virgin : from a design by Raphael. By an

- anonymous engraver known from his customary mark as the Master of the Die.
- XXII. Saint Roch healed by an Angel; and the Coronation of the Virgin: from a design by Raphael. Both by the Master of the Die.
- XXIII. Frieze representing the Triumph of Love: from a design attributed to Raphael. By the Master of the Die.
- XXIV. Christ and the Woman of Samaria: from a design by Michelangelo. By Nicolas Beatrizet.
- XXV. Portrait of Henry II. of France; first state, with the date 1556. By Nicolas Beatrizet.
- XXVI. The Entombment: from a design by Raphael. By Enea Vico.
- XXVII. Cupids riding on dolphins: two subjects from designs by Giulio Romano. By Adamo Ghisi.
- XXVIII. The Greeks rescuing the body of Patroclus: from a design by Giulio Romano. By Diana Ghisi.
- XXIX. Portrait of Michelangelo Buonarroti. By Giorgio Ghisi.
- XXX. The Virgin and Child, with St. Mark and St. James: from a design by Giulio Romano. By Mario Cartaro.

SERIES III.

GERMAN AND FLEMISH.—FIFTEENTH CENTURY.

- I. The "Man of Sorrows," or Christ showing his Wounds. German. Anonymous.
- II. The Virgin and Child enthroned. German. Anonymous. St. Anna, with the youthful Virgin and Infant Christ. Flemish. Anonymous.
- III. The Tiburtine Sibyl showing the Virgin and Infant Christ to the Emperor Augustus in a vision. By the anonymous German artist known as "The Master of the Sibyl."
- IV. The Madonna and Child ("Mater Amabilis"). By Veit Stoss. German.
- The Chess Players, and Lovers in a Garden. By the Master of the Sibyl.
- V. Marcus Manlius Capitolinus thrown into the Tiber; and the Roman Emperor Valerian humbled by the Persian King Sapor. Both by the Master of the Subjects in the "Bocace" of 1476.
- VI. The four Evangelists sitting on raised ground. By the Master E. S. of 1466. German.
- VII. A Woman with a Shield and Crest; St. George killing the Dragon; an Oriental on horseback. All three by the anonymous artist known as the "Master of 1480." Flemish.
- VIII. The Judgment of Solomon. By the Master of B. M. German.
- IX. A "Pietà;" and the Repose in Egypt. By the Master B. M.

- X. Christ tempted by the Devil; and Christ's Entry into Jerusalem.
Both by the Master LCz. German.
- XI. The Virgin and Child at a Gothic window; and St. Bartholomew
and St. James the Less each standing in a Gothic chapel.
All three by the Master **W A**.
- XII. The Genealogy of the Virgin By the Master **W A**. Flemish.
- XIII. The Judgment of Solomon. By Franz von Bocholt. German.
- XIV. The Angelic Salutation. By Franz von Bocholt.
- XV. St. Michael and the Dragon; and the Virgin and Child at an
arched window. Both by Franz von Bocholt.
- XVI. The Adoration of the Magi. By the Master of Zwolle, some-
times identified as John of Cologne.
- XVII. The Crucifixion. By the Master of Zwolle.
- XVIII. The Virgin and Child at a window ("Mater Amabilis"). By
the Master of Zwolle.
- XIX. The Garden of Love. By Wolf Hammer. German.
- XX. Madonna and Infant Christ with St. Anne. By Mair of Land-
shut. German.
- XXI. The great Ball and Tournament at Munich in 1500. Both by
Martin Zatzinger. German.
- XXII. The Virgin and Child seated on a bank, before a wattled
fence; the Angel of the Annunciation; and the Virgin of the
Annunciation. All three by Martin Schongauer. German.
- XXIII. The Adoration of the Magi. By Martin Schongauer.
- XXIV. The Flight into Egypt. By Martin Schongauer.
- XXV. Christ on the Cross, with angels receiving the blood from his
wounds. By Martin Schongauer.
- XXVI. The Death of the Virgin. By Martin Schongauer.
- XXVII. St. Anthony transported and tormented by demons in the
air. By Martin Schongauer.
- XXVIII. St. John the Evangelist writing the Apocalypse; and St.
Michael vanquishing the Dragon. Both by Martin Schongauer.
- XXIX. St. Catherine of Alexandria (the small print); St. Catherine
of Alexandria (the large print); St. Barbara, and St. Agnes.
All four by Martin Schongauer.
- XXX. The Baptism of Christ in the Jordan; the Coronation of the
Virgin; and God the Father and the Virgin enthroned. All
three by Martin Schongauer.
- XXXI. Two pedestrians conversing; a peasant, with his wife and
child, on horseback, going to market; and a man driving an
ass. All three by Martin Schongauer.
- XXXII. Judith and Holofernes; and the Dance of the Daughter of
Herodias. Both by Israel van Meckenem German.

ENGRAVINGS FROM THE COMPLETED COMPOSITIONS
BY RAPHAEL, STUDIES FOR WHICH ARE EX-
HIBITED IN ROOM VIII.

SCREEN A.

1. The Annunciation.—Predella. Under the Coronation of the Virgin. Vatican. Executed c. 1502. Engraved by Giuseppe Craffonara. See Study No. 65.
2. Saint George.—Louvre. Executed c. 1504. Engraved by Nicolas de Larmessin. See Study No. 67.
3. The Three Graces.—Dudley Gallery. Engraved by Lauro. See Study No. 54.
4. "La Disputa del Sacramento." (The Dispute of the Sacrament.)—Vatican. Executed 1507-1508. Engraved by Giorgio Ghisi. See Studies Nos. 90, 91, 92, 93.
5. The Coronation of the Virgin.—Vatican. Executed c. 1502. Engraved by Giuseppe Craffonara. See Studies Nos. 63, 64.
6. Portrait of Maddalena Strozzi Doni.—Uffizi, Florence. Executed in 1506. Engraved by Marco Zignani. See Study No. 78.
7. Saint George.—Hermitage, St. Petersburg. Executed in 1506. Engraved by Nicolas de Larmessin. See Study No. 80.

SCREEN B.

8. The Finding of Moses.—Loggie, Vatican. Executed c. 1515-18. Engraved by J. C. De Meulemeester. See Study No. 137.
9. Madonna Canigiani.—Munich. Executed in 1506. Lithographed by F. Piloty. See Study No. 77.
10. Portrait of Pope Julius II.—Pitti Palace, Florence. Engraved by A. Daverio.
11. "Madonna del Pesce."—Museo del Prado, Madrid. Executed c. 1512. Engraved by Francesco Bartolozzi. See Study No. 115.
12. Apollo and Marsyas.—Louvre. Executed c. 1507. Woodcut. See Study No. 89.
13. The School of Athens.—Fresco. Vatican. Executed c. 1508. Engraved by Giorgio Ghisi. See Studies Nos. 94, 95, 96, 97, 98, 99, 100.
14. Pope Leo X. and the Cardinals Giulio de' Medici and Luigi de Rossi.—Pitti Palace, Florence. Engraved by F. Lignon.
15. God appearing to Noah and directing him to build the Ark.—*Stanza dell' Eliodoro*, Vatican. Executed 1512-14. Etched by John Alexander. See Study No. 116.

16. Saint Paul preaching at Athens.—Cartoon. South Kensington Museum. Executed 1515-16. Engraved by Marcantonio Raimondi. See Study No. 131.
 17. The Entombment.—Borghese Gallery, Rome. Executed 1506-7. Engraved by Giovanni Volpato. See Studies Nos. 81, 82, 83, 84, 85, 86.
- On the end of the screen a Portrait of Raphael Sanzio.—Painted by himself, c. 1508. Engraved by Paul Pontius.

SCREEN C.

18. Jacob's Dream.—Loggie, Vatican. Executed 1515-18. Engraved by Jacob Bossius. See Study No. 136.
19. "Colonna Madonna."—Royal Museum, Berlin. Executed in 1508. Lithographed by V. Schertle. See Study No. 107.
20. Parnassus.—*Stanza della Segnatura*, Vatican. Executed 1508-11. Engraved by Marcantonio Raimondi. See Study No. 101.
21. The Holy Family, called "La Perla."—Museo del Prado, Madrid. Executed in 1518. Lithographed by J. J. Martinez. See Studies Nos. 139, 140.
22. Parnassus.—*Stanza della Segnatura*, Vatican. Executed 1508-11. Engraved by J. Matham. See Studies Nos. 102, 103, 104, 105.
23. The Massacre of the Innocents.—Executed c. 1510. Engraved by Marcantonio Raimondi. See Studies Nos. 110, 111, 112, 113.
24. "The Holy Family of Francis I."—Louvre. Executed c. 1518. Engraved by J. T. Richomme. See Studies Nos. 147, 148, 149.
25. Bas-relief beneath the statue of Minerva in the "School of Athens."—Vatican. Executed c. 1508. See Study No. 99.
26. The Virgin and Child, known as "La Belle Jardinière."—Louvre. Executed in 1508. Engraved by P. Audouin. See Study No. 79.

SCREEN D.

27. "La Madonna del Cardellino."—Uffizi, Florence. Executed in 1506. Engraved by F. Livy. See Study No. 79.
28. Saint John in the Desert.—Uffizi, Florence. Executed in 1518. Engraved by François Chereau. See Study No. 141.
29. "Incendio del Borgo."—(Reversed.) Vatican. Executed 1514-17. Engraved by Philippe Thomassin. See Studies Nos. 125, 126, 127.
30. The Marriage of Alexander and Roxana.—Fresco. Old Villa Raffaello, Rome. Executed 1515-16. Engraved by Giovanni Volpato. See Studies Nos. 134, 135.

31. The Transfiguration.—Vatican. Executed 1519–20. Engraved by Raphael Morghen. See Studies Nos. 151, 152.
 32. Battle of Ostia.—*Stanza dell' Incendio*, Vatican. Executed 1514–17. Etching. See Study No. 128.
 33. Sibyls.—Church of Santa Maria della Pace, Rome. Executed in 1514. Engraved by Giovanni Volpato. See Studies Nos. 122, 123, 124.
 34. "Bridgwater Madonna."—Executed in 1512. Engraved by Nicolas de Larmessin. See Studies Nos. 117, 118, 119, 120.
 35. Saint John the Baptist in the Desert.—Louvre. Executed in 1518. Engraved by Simon Valée. See Study No. 142.
- On the end of the Screen a Photo-engraving; supposed Portrait of Raphael Sanzio.—Engraved by Marcantonio Raimondi.

Room X.

POCKET BOOK ILLUSTRATIONS, ENGRAVED BY JOHN PYE. PRESENTED BY HIS DAUGHTER, MISS LOUISA E. PYE.

CASES 1–14.—For "Peacock's Polite Repository, or Pocket Companion," for the years 1813 to 1858, from drawings by W. Havell, R. R. Reinagle, R.A., W. Walker, &c.

CASES 15–16. For "Le Souvenir, or Pocket Tablet," for the years 1838–43, from drawings by W. Cuitt.

SCREEN.—Miscellaneous Engravings by John Pye.

SIDNEY COLVIN.

COINS AND MEDALS.

THE fronts of the two upright cases (A and B) placed back to back in the centre of room No. 8 contain electrotypes of the finest ancient coins in the National Collection, arranged in such a manner as to afford a synoptical view, at once historical and geographical, of the gold and silver coinage of the ancient world, from the invention of the art of coining money early in the seventh century B.C. down to the Christian Era.

The chief value of Greek coins lies in their being original works of art, not copies as are most of the extant sculptures in the round, and in their recording the successive phases and local varieties of Greek art, in which respect no other class of monuments, sculptures, bronzes, terracottas, fictile vases, or gems, can compete with them. If not by leading artists in all cases, they certainly faithfully represent the sculpture and even painting of many of the great masters, some of whom are only known to us by name. Thus in no other branch of Greek archæology can the student so readily and so thoroughly trace the growth, the maturity, and the decay of Greek art, the great art of antiquity.

For the study of mythology these coins present the local conceptions of the gods and heroes worshipped in the Greek world, with their attributes and symbols. The historian will find a gallery of characteristic portraits of sovereigns, almost complete, from Alexander the Great to Augustus. The geographical student will be able to verify and correct the nomenclature of the classical writers as preserved to us in manuscripts. The metrologist, by comparing the weights specified in the Guide, can gain an insight into the various systems of ancient metrology in its different standards, and obtain a just view of the relative values of the precious metals and the great lines

of trade in the Greek and Roman world. For practical purposes, the medallist and the art-workman will find this series the most profitable as well as the safest guide. The artist will not fail to perceive the suggestive value of designs which, however small, are essentially large in treatment.

Case A is divided *vertically* into four historical compartments, and Case B into three. These compartments, numbered I.-VII., contain the principal coins current during the following periods :—

- I. circ. B.C. 700-480, *Period of Archaic Art*, ending with the Persian Wars.
- II. circ. B.C. 480-400, *Period of Transitional and early Fine Art*, to the end of the Athenian Supremacy.
- III. circ. B.C. 400-336, *Period of Finest Art* : age of the Spartan and Theban Supremacies.
- IV. circ. B.C. 336-280, *Period of later Fine Art* : age of Alexander the Great and the Diadochi.
- V. circ. B.C. 280-190, *Period of the Decline of Art* : age of the Epigoni, &c.
- VI. circ. B.C. 190-100, *Period of continued Decline of Art* : age of the Attalids, &c.
- VII. circ. B.C. 100-1, *Period of late Decline of Art* : age of Mithradates the Great and of Roman Dominion.

Each of the above seven compartments is divided *horizontally* into three geographical sections, the upper one (*a*) containing the coins of Asia Minor, Phoenicia, Syria, &c., and Egypt; the middle one (*b*) those of Northern and Central Greece, Peloponnesus, and the Aegean Islands; and the lowest (*c*) those of Italy, Sicily, the Southern shores of the Mediterranean, and Western Europe.

Each of the seven historical compartments thus offers in its three geographical sections a complete view of the coins

current throughout the civilized world during that particular century or period, the whole forming a series of historically successive tableaux.

The individual specimens are separately labelled and numbered in each of the 21 divisions, the numbers referring to the Guide to this portion of the Exhibition (*see* p. 30) where full descriptions and explanations are given.

The Table-Cases C to K contain a selection of the finest and most interesting medals in the National Collection Italian, German, French, Dutch, and English.

The Medal had its origin under the Roman Empire, although the Greeks in some cases struck coins of a medallic character intended to record events. The Roman Emperors issued a series of types, especially in their "large brass" money, the reverses of which are a gazette of the events of history. They invented the Medal in striking large and more carefully executed pieces, which had no fixed value in the currency, and bore the portrait of an imperial personage with a reverse type recording an event of his reign or otherwise personally commemorative. This art did not survive the fall of the Western Empire and revived with the Renaissance.

Italy, the leader in the revival of arts and letters, first restored the Medal. It is probably not a coincidence that the oldest Italian Medal was cast in 1390 in honour of Francesco Carrara, Lord of Padua, the friend of Petrarch, himself one of the earliest collectors of Roman coins. The finest Italian works are of the middle and latter part of the fifteenth and the beginning of the sixteenth centuries. Subsequently medal casting and striking gradually fell into the hands of inferior artists, and, however historically interesting, the art is rarely a worthy measure of contemporary painting and sculpture in Italy. There are few works of any merit after the middle of the seventeenth century.

Examples are here given, including copies of leaden proofs of the early Italian medals, classed according to the masters. The first group is by Vittore Pisano (Pisanello), A.D. cir. 1380-1451, the Veronese painter, the true founder of modern medal engraving, and by Sperandio (1447-1528), Matteo Pasti, Fra Antonio da Brescia, and Niccolo of Florence. In

Pisano's works the portraits of John VII. Palæologus, Emperor of Constantinople, and Alphonso the Magnanimous, King of Naples, are the most remarkable, and the reverse types of the eagle and vultures, and the boar hunt, on medals of Alphonso. A series of portrait medals follows, representing the most distinguished personages of that epoch, such as Cosmo and Lorenzo de' Medici, Federigo, Duke of Urbino, Francesco Sforza, and Savonarola, a medal which is perhaps not contemporary. Medals of the sixteenth century include works by Francesco Francia, Giovanni Maria Pomedello, Benvenuto Cellini, Lione Lioni and Pietro Paolo Galeotto, called P. P. Romano, and a series of portraits by Pastorino of Siena, and of portraits and classical imitations by Giovanni Cavino, the well-known "Paduan" medallist. One of the most beautiful works of this time is the medal of Jacoba da Corregio. The works of Trezzo and Primavera are mentioned in the English series.

The series of Papal medals contains portraits from Martin V. downwards, and is of value as the most continuous representation of Italian work in this branch. The famous medal struck by Gregory XIII. in commemoration of the Massacre of St. Bartholomew, as well as a later copy, is here exhibited.

French medals present three great epochs, the Renaissance in France, the age of Louis XIV., and that of Napoleon I. The medals of the first age are of high merit, not unworthy to be compared with contemporary Italian works; those of the second are more interesting as historical documents than for any artistic value; those of the third represent the most successful modern revival of classical art by a local and purely French school.

The earliest medal in the series, that of Louis XII. and Anne of Brittany, is anterior in style to the French Renaissance. The school of medallists of François I. and his descendants must be distinguished from that of Henri IV., under whom Dupré and Varin (or Warin) are the chief names. The great medals of the Valois Kings must be especially noticed; the largest are always "plaques," that is to say they have a subject on one side only.

In the Napoleon series the most curious medal is the famous piece struck "at London" in commemoration of the conquest of England. This medal was never issued, and is not known to be extant: an electrotype is therefore exhibited.

In Germany medals were first made by the goldsmiths of Nuremburg and Augsburg in the sixteenth century. The work of Albert Dürer is the highest point of their achievement, although the earliest medals are not far inferior to the other productions of contemporary art. Lucas Cranach may be placed next in merit. The later works as in Italy are of lower value, in relation to contemporary art. They are all, however, vigorously characteristic. The portraits of Albert Dürer, Luther, Erasmus, Charles V., Maximilian, and Mary of Burgundy, are specially to be noted.

The Dutch medals of the sixteenth century are of great historical interest, and although not the finest of their time, have some of the qualities which distinguish the contemporary local schools of painting, correctness and attention to detail, and, in a less degree, force and picturesqueness. In the seventeenth century, their art is very poor and devoted to elaborate allegory, which throughout is essentially political, and thus owes its interest to history. The portraits of William the Silent, Prince Maurice, John of Oldenbarnevelt, and the two De Witts, Van Tromp, and De Ruyter, are of special importance. Under William III. the Dutch and English series meet, and the most important specimens will be found under the latter.

The exhibition of foreign medals is closed by a comparative view of contemporary medallic art. Special interest attaches to the cast medals by Professor Legros as examples of a new departure in modern medallic art. These medals bear portraits of Carlyle, Stuart Mill, Tennyson, Darwin &c. Another medal of the Grand Duke of Hesse and the late Princess Alice is by H.R.H. the Princess Louise.

The medals of England are rarely by English artists. Some of the best are by Italians, Trezzo, Primavera, and others, and by a Dutchman, Stephen of Holland. Thus the only name of real merit is that of the Simons, two Englishmen who engraved for Cromwell. If, however, the medals are

not a measure of English artistic skill, they have a historical value, as bearing the portraits of the chief personages, and recording the great events, of the last three hundred and fifty years. The series is carried down to the Battle of Waterloo. The earliest specimens are personal: historical medals begin to be frequent under Elizabeth: the Armada series, struck in England and Holland, should be noted, as well as the fine portraits of Elizabeth, Mary Queen of Scots (by Primavera), Dudley Lord Leicester, and the fine group of illustrious persons by Stephen of Holland. The series of the Stuarts begins with the works of Rawlins and the two Simons; the interesting class of Passe's engraved medals follows: the Commonwealth is represented by the splendid engravings of the Simons, including a Captain's Medal of Blake's engagement, 1653, a naval reward, and the Dunbar military medal. The medals of Charles II., though inferior in style, are of value for their political character, especially in the history of the "Popish Plot." The chief medallists of this reign as well as of the next were the brothers Roettier. These are followed by an important group of the medals of the three Pretenders. The English series subsequent to the reign of James II., shews inferior art, though the historical interest is maintained under William III. and Anne. Among later works, the most important is Pistrucci's design for the Great Waterloo Medal.

This exhibition is completed by a large selection from the military and naval medals in the National Collection.

In Room No. 7, the Table Cases L and M contain a collection of 972 Greek and other ancient coins (originals), arranged in geographical order, according to the system adopted by Eckhel, in his "*Doctrina Nummorum Veterum*," which is followed in all the principal Museums in Europe, and in most private coin-cabinets.

For the assistance of visitors who may not be familiar with this method of classification, and as a guide to the coins here exhibited, it may be useful to explain that the specimens are laid out in rows from left to right, like the lines on a printed page. At the beginning of each district or province is a coloured cardboard-label with its name, following which, to the right, will be found the coins of the various towns in

that district, arranged in alphabetical order. Thus the order of the districts is *geographical*, that of the cities *alphabetical*.

The geographical order of the provinces is, roughly speaking, from West to East, *e.g.*, Spain, Gaul, Britain, Italy, Sicily; Northern Greece, Central Greece, Peloponnesus, Crete, and the Cyclades. Then follow (in Table M) the various provinces of Asia Minor, Syria, Phœnicia, Palestine, Mesopotamia, Parthia, and India, and lastly (returning to the West) Egypt, and the northern coast of Africa.

The two upright cases in the centre of the room are in process of arrangement, and will contain series of electrotypes of Roman Imperial, Oriental, Saxon, and English coins, down to the end of the reign of Queen Elizabeth.

In the two remaining Table Cases (N and O), also in process of arrangement, will be laid out a large collection of original English, Irish, Scottish, Colonial, and American coins, in chronological order, comprising all the principal issues, from the accession of the House of Stuart to the present day.

REGINALD STUART POOLE.

[Guide to the Select Greek Coins exhibited in Electrotypes, 8vo, 6d.

Guide to the Coins of the Ancients, 7 Autotype Plates, 8vo (boards) 2s. 6d.

The same, 70 Autotype Plates, 8vo. (cloth), 25s.

Guide to the Italian Medals, 7 Autotype plates, 8vo., 2s. 6d.

Guide to the English Medals, 7 Autotype plates, 2s. 6d.]

EARLY CHRISTIAN COLLECTION.

This is a small Collection occupying two upright cases. Among the specimens are numerous lamps with the XP, crosses, and subjects from the Old and New Testaments. The portions of glass vases with ornaments in gold leaf, discovered in the Catacombs of Rome, are with the Glass Collection.

In an upright Case are arranged caskets and ornaments of various kinds, found at Rome in 1793, and obtained with the Blacas Collection. The large casket has on it a Christian inscription.

FIRST VASE ROOM.

In the Wall Cases of this Room are arranged the earliest examples of Fictile Art, from the Greek Islands, from Athens, Corinth, and from Southern Italy. These Vases are mostly painted with black, brown, white, or red colour, on a drab or red ground. The designs are derived from vegetable and animal forms, from geometric patterns, from a combination of animal forms with geometric and floral patterns, and occasionally from the human figure.

Cases 1-13 contain a series of vases excavated at Ialysos, in Rhodes, by Vice-Consul Biliotti, partly at the expense of Professor Ruskin, who presented the objects thus obtained to the Museum. Vases of this class have been found at Mycenæ, Menidi in Attica, Cyprus, Crete, and other islands. (See *Mykenische Thongefässe*, by Furtwaengler and Loeschke.) The designs are derived from marine and vegetable forms, and from geometric patterns. Among them may be noticed two vases from Crete, the one ornamented with two figures of dolphins, and the other with, apparently, a marine product; a small cup with a band of swans above a band of fish; a rude figure of a *biga* with charioteer, two oxen, and a human figure resembling those found at Mycenæ; three tall cups with design of cuttlefish, and a cup of the same shape from Kos, ornamented with the design of an aquatic plant; five vases with designs which appear to be derived from shells; a vase in the shape of a funnel with geometric patterns, similar to one found in excavations in Santorin. See *Archives des Missions Scientifiques*, 2nd sér. iv. : premier rapport sur une Mission Scientifique à l'île Santorin par M. F. Fouqué, p. 223.

Cases 14-21 contain vases, chiefly from Athens, ornamented with geometric patterns, alone, or in combination with figures of animals. Among them are: two *amphoræ* ornamented with concentric circles, a design which occurs very frequently in the pottery of Cyprus; three small vases of this class, two of which are from Melos, the third from Athens; a small *oinochoë* with pattern of zig-zags from Melos; a small vase from Athens of the shape frequent in the pottery from Ialysos.

Cases 22-39 contain vases from Cyprus, ornamented chiefly with geometric patterns. Some of these vases are of plain clay, with slightly polished surface, and occasional mouldings; others have simple geometric patterns incised on the clay; and others are of a grotesque shape, and painted with geometric patterns. Among those of an early type are two shapes which recur at Ialysos. Another is a *kylix* with a frieze of deer, similar in style to vases from Kamiros. Another is a vase with three handles, having on the shoulders a pattern of spirals, which seems to be an earlier form of the pattern of concentric circles. Among the vases in which animal and human

forms are introduced may be noticed an *oinochoë* with charioteer and bowman driving in a chariot, the design apparently copied from an Assyrian frieze. The rest of the collection from Cyprus consists of vases with geometric patterns, and occasionally floral ornaments; or of vases with geometric patterns on a red ground; among these may be noticed an *oinochoë*, on the front of which is a female figure partly modelled in the round, holding an *oinochoë* with her right hand, and the skirt of her dress with the left; a vase with mouth in the form of a female head; another with mouth in the form of a human head, having the chin pierced to form a strainer; a vase with the head of an ox projecting from the shoulder, and a *phiale* with two figures of goats.

Cases 40-43 contain vases from Corinth, Corcyra, the Troad, and other Hellenic localities, with fragments of vases from Santorin, Sebastopol, Sardes and Moab. Among them are a small *aryballos* from Corinth, ornamented with a female head, and inscribed with archaic Greek characters (Annali d. Inst. Arch. Rom. xxxiv pl. A); a similar *aryballos*, also from Corinth, on which is a winged male figure moving rapidly to the right; a vase from Corinth with a frieze of lions attacking wild boars and goats, the rest of the vase covered with meander and anthemion patterns, except near the mouth, where there is an ivy tendril in white on a black ground: this vase has three movable feet in form of claws; a vase in the form of a Siren, from Corcyra.

Cases 44-64 contain vases from Kamiros, in Rhodes, and from Nola, and other localities in Italy. In the designs on these vases we find friezes of animals with floral patterns, or the human figure combined with floral patterns and with animals, or floral patterns alone. Vases with geometric patterns are of rare occurrence. The smaller vases from Kamiros are frequently modelled in the form of helmeted heads, female busts and animals.

Table Case B contains various fictile specimens, chiefly from Kamiros, among which are: a terracotta coffin, on which are painted lions, a bull, and human heads; a series of plates with figures of animals, geometric and floral patterns, and human figures, and a series of *aryballi* in the form of animals, and other fantastic shapes. Among the plates are one with the design of Menelaos and Hektor fighting over the body of Euphorbos, whose names are severally inscribed on the vase (Salzmann, Nécropole de Kamiros, pl. 53); another plate has the design of a Gorgon carrying a swan in each hand; another has a Gorgon's head surrounded by a frieze, in which is a Siren between two male Sphinxes, lions and goat.

Table Case C contains archaic terracottas and figures in calcareous stone from Kamiros, terracottas from Tegea, in Arcadia, and marble figures of the class found in the Greek islands, and believed to be the work of a primitive population such as the Karians. The stone figures in this Case are of a Phoenician type, and in this respect, as well as in material, they may be compared with the figures found in large numbers in Cyprus.

On Table Case C is an *oinochoë* said to be from Santorin, with the mouth in the form of a Gryphon's head, and with the design of a dog devouring a deer; the rest of the vase is ornamented with geometric patterns.

Table Case A contains vases of variegated glass, alabaster, and porcelain, objects in porcelain, ivory or bone, steatite, carnelian and rock crystal, from Kamiros and Ialysos, in Rhodes. The objects in porcelain have an Egyptian character, with occasionally hieroglyphic inscriptions, more or less blundered; among them is a small vase in the form of a dolphin, with the name of the dedicator or owner, Pythes, inscribed in archaic Greek letters on its lip. Among the objects in opaque variegated glass from Ialysos are beads, rosettes, and oblong ornaments, pierced for attachment, probably, to a dress, in imitation of ornaments in gold. Objects of the same material, shape, and design were found in the vaulted tomb at Menidi in Attica (Lolling, *Das Kuppelgrab bei Menidi*, pls. 3-5). In the same Table Case is a shell (*Tridacna squamosa*), ornamented with a female head, and with an incised design. This shell is from a tomb at Canino in Etruria. Beside it is a fragment of a similar shell found at Kamiros, in Rhodes.

On Table Case A are three vases of the shape called *kernos*, each composed of a cluster of vases, the patterns on which resemble those of the *alabasti* of variegated glass in the case beneath. Two of these vases are from Melos.

In the East side of the room are a *lebes* from Athens, with two lions standing confronted, the field of the vase filled in with geometric patterns; two large vases (*pithi*). The one, from Ialysos, is ornamented with geometric patterns moulded in the clay; the other, from Kamiros, has geometric patterns pressed from a stamp. In both vases the decoration is only on the front.

In the West side of the Room are a *lebes* with two zones of animals, from Kamiros and an *amphora* with Centaur, horsemen, warriors, male and female figures, and animals.

SECOND VASE ROOM.

In this Room are arranged the vases of a later or transition period, ranging probably from B.C. 500 to B.C. 440; also a selection of terra-cotta figures of about the same date, mostly from Kamiros in Rhodes, Athens, and Melos. On the vases in this room the human figure has become the principal element in the design, and new technical processes have been introduced. Though found for the most part in Etruscan tombs, the vases in this room are, with a few exceptions, of Greek design and fabric. They may be divided into the following classes:—

I. *Amphorae* (chiefly in the Detached Cases), on which the design is painted in black on a red ground, the inner markings, and frequently the outline of the figures, incised, the details picked out with white and crimson colours; the red ground is prepared by a glaze painted over the clay; white colour is constantly employed for

the faces and arms of female figures; while the head itself is drawn in profile, the eye is rendered as in full face. The subjects represented are mostly from the Greek legends, the labours of Herakles being of frequent occurrence, also scenes from the Trojan war; subjects relating to the Gods are less common. Among them may be noticed the *amphora* from Vulci, on Detached Case D, with the representation of the birth of Athena from the head of Zeus, and, on the obverse, warriors setting out for battle. Of a later and, apparently, imitative style is the *amphora* on Detached Case C, bearing the name of the potter Exekias. On the obverse is Achilles slaying Penthesilea; on the reverse Dionysos and Oinopion.

II. *Amphorae* (in the Detached Cases), on which the subjects and the manner of rendering the figures is in general the same as in Class I.; but the design is limited to an oblong red panel on each side of the vase, the rest of which is painted with a black varnish; white and crimson colours are less frequently employed for details; the vases are often larger and heavier in form than in Class I.

III. *Hydriæ* (in the Wall Cases), with designs occupying only the front of the vase, the rest of it being painted with a black varnish as in Class II. The principal design is placed on the body of the vase, a narrower design on the shoulder; among the subjects are several representing female figures drawing water at fountains in *hydriæ*; such scenes illustrate the daily use of vases of this kind. The labours of Herakles, and other heroic legends are also frequent.

IV. Vases obtained as prizes in the Panathenaic games at Athens (in Detached Case A). On these Panathenaic *amphoræ* the figures are painted in black on a red panel marked out on each side. On the obverse is a figure of Athenè between two columns, probably to indicate the scene of the contests; on the reverse are represented boxing, the foot-race, leaping with *halteres* in the hands, throwing the disk and the spear, the horse race, the race of *quadrigæ*, in which the charioteer stands in the chariot; and the race of *bigæ*, in which the driver sits with his feet resting on a foot board. Of this class is the Panathenaic *amphora*, known as the Burgon vase, on a pedestal between Cases A and B. It was found by Mr. T. Burgon at Athens. On the obverse is a figure of Athenè, and an inscription stating the vase to have been a prize from the games at Athens; on the reverse is the *biga* race.

V. Vases with black figures on a white or cream-coloured ground (in Wall Cases 28-32); the inner markings of the figures, and parts of the outlines, are incised; crimson colour is employed for details. Among these are an *oinochoë* from Vulci, with design of Peleus confiding the young Achilles to the Centaur Cheiron to be trained by him; another *oinochoë* with Herakles overpowering the Nemean lion, in presence of Athena and Iolaos; a small *lekythos*, subject, Hermes holding a balance, in the scales of which are the souls of the two warriors engaged in combat on the vase; an *oinochoë* ornamented with vine tendrils and inscribed with the potter's name (Charinos).

VI. A series of cups (*kylikes*), some with designs, either encircling

the lip on a narrow band, or extending along a lower band on both sides of the vase (on Detached Cases B, C, D). The ground of the vase is red; the figures are painted in black, with the inner markings incised, and with accessories of crimson. The inscriptions on these vases are sometimes meaningless; others consist of drinking toasts, or the name of the artist.

VII. A few of the vases in this Room are of Etruscan fabric in imitation of early Greek vases, with black figures on red ground, and the design sometimes arranged in parallel bands; these designs are rude in execution, and represent battle scenes, athletic exercises, Centaurs with human forelegs, animals, and grotesque figures.

VIII. Vases of a later period, with red figures on a black ground, but in a severe style of drawing, and probably of a date contemporary with the later examples of vases with black figures on a red ground (in Wall Cases and in Detached Cases in the East side of the room). Among them are a series of cups (*kylikes*), with designs very beautiful in the composition and the drawing; some of them are inscribed with the names of the painters. On Detached Case B is an example of the transition from the earlier to the later style. On the obverse is a design in black, with Achilles and Ajax playing at dice; and on the reverse a design in red, with Herakles overpowering the Nemean lion, in presence of Athena and Iolaos.

On a pedestal between Table Cases B and C is a *lebes*, with a banquet scene and a row of animals.

In Wall Cases 7-13 are a series of terra-cottas, consisting mostly of female figures, but partly also of vases (*alabasti*) in the form of female figures, Sirens, grotesque figures, heads of animals, and other shapes. Among the vases of this class from Kamiros are an *alabastos* in the form of a female figure holding a dove at her breast; two *alabasti* having the upper part formed of the bust of a similar female figure holding a dove at her breast; a similar *alabastos* from Italy. A female figure similar in type, but holding a hare at her breast, occurs among the statuettes from Kamiros; its colours, red and green, are well preserved. Among the other statuettes are a series of rude figures from Sardinia, Hermes Kriophoros from Sicily, and a number of female figures from Kamiros, draped and seated on chairs, with their hands on their knees.

THIRD VASE ROOM.

In this Room are placed: I. Vases with red figures on a black ground, dating from about B.C. 440 to B.C. 336. In this class of Fictile Ware the body of the vase is painted with black lustrous varnish, the outlines of the figures having been first roughly marked out on the clay, and then more carefully finished after the black background had been filled in. The details of the costume and the inner markings of

the anatomy are represented by black lines, strong or faint, as may be required. The compositions of this period are characterised by great simplicity, and are adjusted to the shape of the vase with greater skill than in the earlier or later periods.

Subjects taken from myths relating to the Gods are more frequent than in the earlier period. Among the best examples of this class are the tall *amphoras*, the designs on which consist of one figure on each side, or, at the most, of only two or three figures, as in Case H, and on Table Case F. On this Table Case are an *amphora* with a group on the obverse representing the poet Mousaios and the Muses Terpsichore and Meledosa; this vase bears the name of its painter, Polygnotos; on another *amphora* is a figure, which has been thought to represent the poet Anakreon holding a lyre and followed by a dog. On a pedestal between Cases G and H is a large *krater*, on which the design is confined to a narrow band round the neck.

In the Wall Cases and Detached Cases on the West side of the room are arranged the vases of this period, from Vulci, Canino, and Cervetri, with those from Capua and Nola. Among the vases from Nola is an *amphora*, on which is Eros hovering along the ground with arms stretched out to catch a hare; on another is Eros trundling a hoop; on Detached Case I is a *kantharos*, representing probably Ixion about to be bound to the wheel, in presence of Hera, Ares, Hermes, and Athenè; the subject on the reverse has been thought to be Orestes taking refuge at the altar at Delphi, after killing Neoptolemos, who falls into the arms of Thanatos (Death). It has been explained also as an illustration of the legend of Laoköon.

In Table Case F is a *kylix* from Capua, inscribed with the name of the artist Brygos. On one side is Iris assailed by Satyrs; on the other Hera defended against Satyrs by Hermes and Herakles. On Table Case E are a *krater* with a scene at Eleusis, inscribed with the name of the artist, Hieron; a *krater* with Helios rising from the sea, Selenè, Aurora, and Kephalos; and a *krater* with figures of Muses. Between Cases D and E is a *hydria* inscribed with the name of the artist Meidias, and representing Castor and Pollux carrying off the daughters of Leukippos, Herakles in the garden of the Hesperides, and a scene from the Argonautic expedition; the names of most of these figures are inscribed beside them on the design.

II. A collection of vases from Athens and Sicily (in Wall Cases, 56-60 and 11-16 and on the tops of Cases C and H) chiefly in the form of *lekythi*, and of two classes; in one class the figures are red on a black ground, with the frequent use of gilding, white and other colours for accessories on the smaller vases. In Case C is a *lekythos* with Aphroditè, Eros, and attendants, whose names are inscribed on the vase; and on Table Case I are three *pyxides* said to have been found together in one tomb. The other class has a white ground with figures either drawn in outline or painted in several colours. These vases were made for funeral purposes, and the subjects represented on

them consist generally of figures bringing offerings to tombs, as in the fine *lekythos* on Case C, or of such subjects as Boreas and Zephyros carrying the body of Memnon and lowering it at a tomb (Case C). The *lekythi* on the top of Case H are from Sicily.

III. Vases of black modelled ware (in Wall Cases 17-24), mostly from Capua, and remarkable for elegance of shape and richness of gilt ornament. The shapes of some of them are imitated from vases in metal.

IV. A collection of vases (in Wall Cases 25-30) found in tombs in the Cyrenaica, but probably of Athenian fabric, mostly of the period when white colour and gilding were combined as accessories to red figures. Among them are a *hydria* with Europa crossing the sea on a bull, an *amphora* with a combat of Amazons and Gryphons; a *hydria* with Herakles seated beside a tree, perhaps in the garden of the Hesperides; a *hydria* with Dionysos and Ariadne, attended by Maenads, Satyrs, and Ægipan; a *lekythos* with Danaë receiving the shower of gold. In this collection from the Cyrenaica is also a series of vases with patterns on a cream coloured ground, and some specimens of black modelled ware.

V. A collection of vases (in Wall Cases 31-35 and in Table Case F), found in tombs at Kamiros in Rhodes, the designs on which are painted in red; among these may be noticed an *amphora* with the finding of the infant Erichthonios; another with Thetis and Nereids bringing armour to Achilles; another with a Harpy carrying off the food of the blind King Phineus, and two *hydriæ* on which are musicians. A very beautiful example of polychrome vase painting in this period is the *amphora* from Kamiros on a plinth in the East side of the room, representing the surprise of Thetis by Peleus. From this collection, also are a *lekythos* with design in black on a white ground, representing a Theoxenia offered to the Dioscuri after an agonistic victory; in Table Case F a *kylix* with design on a white ground, representing Aphrodite riding on a swan, and a larger *kylix* with red figures on a black ground; round the inside are Nereus and Nereids; in the centre has been a group of Peleus carrying off Thetis; on the outside of the cup are the combat of Herakles and Kyknos, and the combat between Diomedes, supported by Athenè, and Aeneas, supported by Aphrodite. In this Table Case is also a large *kylix* from Nola, representing Hephaistos and Athenè making Pandora. The design is painted in brown on a white ground. From the Bale Collection.

VI. A series of nine Panathenaic *amphoræ* (on Table Cases A, B, D). On Case D are two from Cervetri, inscribed with the name of the Athenian archon Pythodelos (B.C. 336); and a third from Capua with the name of the archon Niketes (B.C. 332). The other six are from the Cyrenaica. One bears the name of the archon Euthykritos (B.C. 328); another, that of Nikokrates (B.C. 333); a third, that of Polyzelos (B.C. 367). On the obverse of these Panathenaic *amphoræ* is represented Athenè wearing an embroidered *peplos*, and treated according to an ancient hieratic type; on the reverse, races and other

contests. On one of the vases on Table Case A, the group of Harmodios and Aristogeiton is painted on the shield of Athené. These vases are of great rarity and of special interest, because their dates are determined by the names of the archons inscribed on them.

VII. A series of *rhytons* from Capua of an earlier period than is usual in vases of this class (on Detached Case G). Among them is a *rhyton* in the form of a seated Sphinx, the wings and back supporting the cup, round which is a design painted in red on a black ground; the body of the Sphinx is painted in opaque white; the hair over the forehead is gilt; the rest of the head is covered with a cap painted in vermilion; three gilt Gorgon's masks hang round the neck. This vase is remarkable for the vigorous invention shown in the design, and the harmonious combination of the colours. Another *rhyton* in the form of a crocodile devouring a negro; and a third in the form of Seilenos holding a *keras*; other *rhytons* in the form of animals' heads.

In Case C are a vase in the form of a lion, from Vulci; and another in the form of an *astragalos* from Ægina, on which is represented a dance of Nymphs or Maenads, who appear to be directed by a bearded figure acting as *choragos* (Stackelberg, *Gräber d. Hellenen*, pl. 23).

On Table Case G is a group of two female figures playing with *astragali* ("knucklebones") from Capua.

FIRST BRONZE ROOM.

This Room contains the Etruscan and Archaic Greek Bronzes, now in course of arrangement. The latest Greek Fictile Vases and terracottas, Mural Paintings, and terracottas of the Roman period, which were formerly placed in this Room, are transferred to the Room which recently contained the British and Mediæval Antiquities; but the arrangement is not yet completed.

SECOND BRONZE ROOM.

This Room contains the later Greek and Roman Bronzes, with the exception of such as have been found in Great Britain, which are placed in the Anglo-Roman Room. The collection was originally composed of the Sloane, Hamilton, Townley, and Payne Knight Collections, to which have been added, in recent years, the bronzes bequeathed by Sir William Temple, those of the Blacas Collection, and many other interesting objects acquired by purchase or donation. It is now being re-arranged.

On a Circular Table in the centre of the room, is a head of a goddess, of heroic size, said to have been found in Armenia. This head, which is of the finest period of Greek art, has been called Aphroditè, but is more probably Artemis. It has been broken off from a statue, the hand of which is exhibited in Case 44. *Castellani*. In the lower part of this circular case are four vases, one of which, from Bolsena, has an Etruscan inscription round the lip.

[Guide to the Bronze Room, 3d.]

COLLECTION OF GOLD ORNAMENTS AND GEMS.

The gold ornaments are arranged in cases round the East and South sides of the room.

Case A contains specimens of Medieval and more recent jewellery.

In Case B are Byzantine, and foreign Teutonic gold ornaments, as well as specimens of Anglo-Saxon and Anglo-Roman jewellery.

Cases C and D contain gold ornaments of the Celtic period, found in Great Britain and Ireland, and a few foreign examples of the same date.

Case E contains ornaments from Babylonia and Egypt.

In Cases F to Q is exhibited the series of Etruscan, Greek, and Roman ornaments, to which in recent years the most important additions have been the Blacas and Castellani Collections. In Cases F to I the ornaments, both Greek and Etruscan, are of an early period. Case F contains ornaments in silver and amber from Palestrina (Præneste). Case G contains ornaments from Sardinia and Sicily. Case H contains ornaments from Kamiros and Ialysos, in Rhodes. The finest specimens of Greek work are in Cases L, M, N, O. The latest specimens of the goldsmiths' art among the Greeks and Romans are arranged in P, Q of this line of cases.

In the upper part of Cases O and P are arranged statuettes, vases, *fibulæ*, torcs, and other ornaments of silver. Among the statuettes may be noticed (1) a boy playing with a goose, found at Alexandria, with silver coins of the earlier Ptolemies; (2) a female figure, personifying a city, and having above her head a row of busts of deities representing the seven days of the week; below these are two busts of the Dioscuri; in her left hand is a cornucopia, from which issue the heads of a Roman Emperor and Empress. This figure was found near Macon, on the Saone, in 1764 (*Gazette Arch.* iii. p. 82). *Payne Knight Coll.* With it were found the following silver figures in the same case: Jupiter, Diana, a *Genius*, and four statuettes of Mercury.

The collection of finger rings of all ages is exhibited in Case U.

The collection of gems comprising examples of Etruscan, Greek, Roman, Medieval, and Modern Intaglios and Cameos, has been

formed chiefly by the bequests of the Payne Knight and Cracherode collections, and by the purchase of the Townley, Hamilton, Blacas and Castellani collections. The gems in the form of scarabs, mostly from Etruria, are arranged in Case R. In this Case also are the Archaic gems, found chiefly in the Greek islands, and thought to represent a stage of gem engraving which preceded the development of purely Hellenic art. Gems of this class have been found at Mycenæ. The series of Greek and Roman intaglios and cameos is exhibited in a large Case (S) in the centre of the room and in Case T. The arrangement is according to subject, and begins at the corner of Case S, nearest the entrance, with Jupiter and his cycle of mythic persons, after which come the other deities and heroes of mythology, followed by royal, imperial, and other portraits. In Case T are subjects relating to ordinary life, figures of animals, symbols, inscriptions, and miscellaneous subjects.

On Case R is placed the celebrated glass vase, deposited by its owner the Duke of Portland, in the British Museum, and thence popularly known as the Portland Vase. It was found in a marble sarcophagus in the Monte del Grano, near Rome, and was formerly in the Barberini palace. The ground of the vase is of blue glass; the design is cut in a layer of opaque white glass. The composition is supposed to represent, on the obverse, the meeting of Peleus and Thetis on Mount Pelion, and on the reverse, Thetis consenting to be the bride of Peleus, in the presence of Poseidon and Eros. On the bottom of the vase, which is detached, is a bust of Atys.

On Case T is placed an alabaster jar, found on the site of the Mausoleum, at Halikarnassos, near a great stone which probably closed the entrance to the sepulchral chamber. The jar is inscribed "Xerxes, the Great King," in the Persian, Median, Assyrian, and Egyptian languages.

In Case W is exhibited a series of trays from the general collection of coins, Greek, Roman, and English. This exhibition is periodically changed.

C. T. NEWTON.

GLASS AND MAJOLICA ROOM.

In this Room are temporarily arranged the collections of Glass of all ages, and of Pottery, mediæval and more recent: the former occupying the greater part of the North side, and five cases down the centre, the latter the cases on the South side.

The principal portion of the collection of glass was bequeathed in 1868 by Felix Slade, Esq., and as it had been

formed to illustrate all branches of the manufacture of glass, it was thought best to add to it the other specimens in the Museum without regard to date.

The antique glass is placed in Cases 38-50, in the two Table Cases and one of the smaller upright cases; the Venetian glass is in Cases 51-61 and the large central Case; the Arab and Chinese in Cases 62-64; the English and French in Cases 65, 66; the German in Cases 67-71; and the Dutch and Flemish in one of the smaller upright cases.

Of the collection of Pottery the English occupies Cases 31-37; the French, Cases 29, 30; the Spanish, Cases 25-28; the Italian, Cases 8-24; the Rhodian, Damascus, and Persian wares, Cases 1-7; and the German, Cases 72-74.

GLASS COLLECTION.

The Egyptians, if not the inventors of making glass, were great workers in that substance, and applied a vitreous coating to pottery, and even stone. The Egyptian specimens in the Slade Collection are not so numerous as those in the Egyptian Collection, but include an elegant vase (No. 14) in the form of a papyrus sceptre, made for holding the antimony or *stibium* to be applied to the eyelids, and a very remarkable amulet with the prenomen of Nuantef IV., a monarch of the 11th dynasty, placed by Lepsius between B.C. 2428 and 2880.

The glass works of Egypt must have been in full operation under the Ptolemies; and during the Roman dominion they produced very elaborate specimens, especially minute mosaic patterns, of which there are good examples. These were made by arranging in the required patterns a number of slender rods of glass of various colours, fusing them together, and then drawing them out, so as to reduce the whole uniformly; transverse sections of the rod thus obtained would each exhibit the same pattern.

To the Phœnicians may in all probability be referred the numerous little vases of brilliant colours which are found in tombs throughout the borders of the Mediterranean. They exhibit everywhere the same technical peculiarities, and as they differ somewhat in form and make from unquestionably Egyptian specimens, it is probable that they are the products of the only other great centre of glass making, the celebrated works at Sidon. The forms are more Greek than Egyptian, frequently *alabaster*, *amphora*, and *præfericula*.

The colouring is striking, generally in zigzag patterns of yellow, turquoise, or white, relieved by blue, brown, or green grounds. There are many fine vases of this kind in the collection, as well as one of the gold stands made to support them.

To a later period of the Sidonian workshops may probably be re-

ferred a number of small bottles of various forms, blown in moulds, and which have been chiefly found in Syria, and the neighbouring islands. The specimens are in the shapes of dates, grapes, heads, &c. Two of the vessels have on them the names of their makers, Eugenēs and Ennion. A handle, once forming part of a small cup, is stamped with the name of its maker, Artas the Sidonian, in Greek and Latin letters.

The making of glass at Rome is said to have been introduced by Egyptian workmen, and must have been much practised there, as specimens of Roman glass are very numerous. The material was applied to a great number of uses, and the processes seem to have been quite as varied and well understood as in later times. The common clear glass has generally a greenish or bluish hue, though sometimes it is as white and brilliant as rock crystal; this latter kind was much valued by the Romans; the other transparent colours are, generally, various shades of blue, purple, yellow, and green. A delicate pink is supposed to derive its colour from gold. The opaque colours are less commonly employed singly, but they occur in shades of yellow, blue, green, and black. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

The simpler vases are only blown, with handles, feet, or ornamental fillets subsequently added; others are blown into moulds, and exhibit various designs in relief; some of the bowls have projecting ribs, and have been termed pillar-moulded. On some vessels, chiefly belonging to a late period, shallow engraving, executed on the wheel, has been added; others are cut in regular patterns. Sometimes a coloured ground was coated with white opaque glass, which was afterwards cut away, so as to produce a cameo, as in the celebrated Portland Vase, exhibited in the Ornament Room, and in the Auldjo Vase. In other instances, a number of different colours were employed, sometimes, as in the Egyptian specimens above noticed, forming regular mosaic designs, sometimes blended into a mass of scrolls, rosettes, &c., and at others imitating onyx, agate, madreporé marble, or porphyries and other hard stones, though generally in more brilliant colours. Of these designs the variety is inconceivable, as may be seen by two bowls and numerous polished fragments. Occasionally gold-leaf was introduced, and at a late time the insides of cups and shallow bowls were decorated with patterns in gold-leaf, sometimes on the surface, sometimes enclosed between two layers of glass. To this class belong the fragments with Christian designs found in the catacombs of Rome, as well as the remains of a large disc from Cologne (No. 317), on which, though much broken, eight Christian subjects may be distinguished. The mosaic glass, and especially that imitating various stones, was much used to line the walls, or to form the pavements of rooms. Very clever imitations of gems were made, and the glass intaglios and cameos have preserved to us designs of some of the greatest gem engravers; being generally moulded from gems, and not themselves engraved.

After the fall of the Roman empire the glass works of the West must have gone to decay; the glass of the Anglo-Saxon period found in England and the Continent has been for the present placed with other Saxon antiquities. In the East glass making was still continued, probably in the neighbourhood of Damascus. There are in the collection some very fine specimens, all decorated with enamel and gilding. Two lamps from mosques, made, according to the inscriptions, for Seifeddin Takuzdemur, Viceroy of Egypt A.D. 1841, and Governor of Damascus in 1848, who died at Cairo in 1845. A third lamp was made for the Emir Sheykhoo, who died in 1856. There are likewise two fine bottles. To a later period belong some Persian specimens (Nos. 341-3), and a few Chinese; two of the latter bear the name of the Emperor Keen-lung, 1736-95.

The oldest known specimens of Venetian glass are of the fifteenth century. The earlier examples seem to have the forms of silver plate, and are frequently massive, and richly gilt and enamelled. One of the largest examples in the collection is a covered standing cup, with gilt ribs (No. 362). Two of the earliest, and also most elaborate specimens, are a green goblet with portraits (No. 361), and a blue cup with a triumph of Venus (No. 363). The shallow ribbed bowls, or dishes, are very handsome, and have frequently coats of arms in the centre; on one of them (No. 371) are the arms of the Doge Lorenzo Loredano, 1501-21, another (No. 372) has those of Leo X., 1513-21; a third (No. 374), those of Fabrizio Caretto, Grand Master of the Order of St. John, 1513-25.

The vases of blown glass are frequently very elegant, especially those in uncoloured glass; the stems are very often decorated with knots, wings, and fantastic additions in blue glass. Vases were also made entirely or partially of coloured glass, generally blue, purple, or green; sometimes a milky opalescent colour was produced, due, it is said, to arsenic; also an opaque white, derived probably from tin, which is further diversified with splashes of other colours. Another kind of variegated glass, which was called *calcedonio*, exhibits the streaky hues of the onyx, and was occasionally sprinkled with aventurine spots.

Great use was also made by the Venetians of rods of glass enclosing threads of opaque white glass (*laticinio*), arranged in various patterns. Thus was produced the elegant lace glass (*Vetro di trina*) in which Venice was unrivalled. Another variety (*à reticelli*) is ornamented with a network of opaque white lines, enclosing at the intersections bubbles of air. A goblet of this kind (No. 682) has in the foot a half sequin of Francesco Molino, Doge of Venice in 1647, marking the period at which it was made. The opaque white decoration is sometimes applied in parallel lines, sometimes in a wavy pattern, and exhibits endless variety.

The Venetians were great makers of beads, with which, for many centuries, they supplied the world. These were very often formed from sections of rods, with mosaic designs. Such sections were also sometimes worked up into vases (as by the ancient Romans), thence termed *millefiori*. Of these there are good examples in the collection.

In France, glass making was long practised, but it is difficult to distinguish the productions of that country. A remarkable goblet (No. 824) has on it the names of Jean and Antoinette Boucault, as well as their figures and device in enamel. It was probably made about 1580.

The earliest dated specimen from Germany in the collection has the year 1571; it is a large cylindrical cup (*wiederkom*) with the Imperial eagle, bearing on its wings the arms of the states, towns, &c., composing the German Empire. The German specimens are heavy in form, and often richly enamelled with heraldic devices and figures. Some specimens are painted in grisaille or colours, like window glass; such is a goblet (No. 859) dated 1662, on which is represented a procession in honour of the birth of Maximilian Emanuel, afterwards Elector of Bavaria. The engraved specimens are well executed; one of them is signed by Herman Schwinger of Nurnberg. The Ruby glass for which Germany was renowned is said to have been invented by Kunckel; one of the specimens bears the cypher of Frederick the Great, King of Prussia.

In Flanders, glass seems to have been made in early times. In the sixteenth century many glass vessels (whether of native make or not is uncertain) were etched with various designs. Some of the specimens in the collection have portraits of historical personages, such as Philip IV. King of Spain, William II. of Orange, his wife Mary of England, Olden Barnevelt, and others. At a later time a delicate etching in dots was introduced; of this there are specimens signed by F. Greenwood, and several attributed to Wolf. Some of the Dutch engraved goblets are well designed, and show much richness of pattern.

The earlier Spanish examples resemble closely the Venetian, the later ones have numerous handles, and frilled excrescences, copied apparently from the cooling vases in terracotta, which were probably introduced into Spain by the Arabs.

Drinking-glasses seem to have been made in England in the sixteenth century, the manufacture having been apparently then introduced by foreigners into Sussex and Surrey. Later, there were works in and near London, and the glass works of Bristol attained some reputation. To these last are attributed some specimens in the collection, which is not, however, rich in examples of English glass.

POTTERY COLLECTION.

Cases 31-37. ENGLISH POTTERY.—On the upper shelves are placed green and brown glazed vessels of coarse manufacture, and of various dates, from the 13th to the 16th century. Middle shelf Ornamental earthenware and porcelain, including a bowl made and painted at Bow, in 1760, by Thomas Craft, being one of the few specimens which can with certainty be referred to that manufactory; a pair of fine vases of Chelsea porcelain, made by M. Spremont in 1762,

and presented in 1763, probably by Dr. Garnier; a copy of the Portland vase, made by Wedgwood, but not one of the original fifty; several Wedgwood medallions, and specimens of English delft. A bust of Prince Rupert, made by John Dwight, at Fulham. On the lower shelf, a series of ornamental paving and wall tiles, varying in date from the 13th to the 16th century.

Cases 29, 30. FRENCH POTTERY.—Specimens of the early productions of Beauvais, with raised ornaments; several fine examples of the ware made by Bernard Palissy, the celebrated potter, who died in 1589; examples of Avignon ware with brown glaze, and of Nevers ware, imitating Italian majolica, and tiles made at Rouen for the Constable Anne de Montmorenci.

Cases 25–28. SPANISH AND SICILIAN MAJOLICA. — These are chiefly decorated in metallic lustre, from the golden hue of the earlier specimens to the coppery tint of the later. The art of making these wares was probably introduced into Spain with the Arabs, and it will be seen that there is some analogy between these productions and those of Persia.

Cases 8–24. ITALIAN MAJOLICA.—This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy, though it does not appear whether it was made in the island, or brought thither from Spain. The art was cultivated in some of the smaller states of Central Italy. Specimens are here exhibited, made at Faenza, Gubbio, Pesaro, Castel Durante, Urbino, Deruta, Caffagiolo, Rimini, Padua, Sienna, and Venice. The earlier, which date from A.D. 1480–1510, are large dishes enamelled on one side only, and painted either in strong bright colours, or in blue and yellow: in the latter case the yellow has a metallic reflection, or iridescence. The next class, dating from about A.D. 1510–1525, is smaller in size, frequently ornamented with arabesque borders, and with metallic yellow and ruby. Some of the finest specimens were painted at Gubbio, by Giorgio Andreoli. The third, A.D. 1530–1550, is painted with subjects occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely iridescent, and with a great preponderance of yellow. In the next class, A.D. 1560–1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century Majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain.

The series of Spanish and Italian majolica have been greatly enriched by the bequest of John Henderson, Esq., in 1878.

Cases 1–7. PERSIAN, RHODIAN, AND DAMASCUS POTTERY.—This series is almost entirely derived from the Henderson Bequest. The older specimens of Persian pottery are wall tiles of the 13th and 14th centuries, taken from ancient buildings; the others are vases in a kind of porcelain or silicious pottery, chiefly decorated in blue, and frequently enriched with metallic lustres. There are among them some beautiful bowls with ornaments pierced and filled in with glaze, which

were known in the last century under the name of Gombroon ware. The Damascus ware is remarkable for the beauty of its designs, the richness of the blue, and the presence of a peculiar lilac. The Rhodian ware has bold floral decoration, portions of which are coloured red and slightly in relief. This ware was probably made in the 16th century, as specimens exist in old English mountings of that date. There are likewise a few examples of the later pottery made in Anatolia.

Cases 72-74. GERMAN POTTERY.—This is a hard dense pottery, well suited to domestic purposes, and sometimes richly ornamented. It was made in the neighbourhood of the Lower Rhine. There are three principal varieties. The first, consisting usually of cylindrical jugs, narrowing at the top, is a yellowish white, with ornaments well executed; it was made at Siegburg, near Bonn. The second is brown, decorated with coats of arms or figures under arches, and was chiefly manufactured in the old Duchy of Limburg. The third is grey, with ornaments in relief, the ground being usually coloured blue or dark maroon. Vessels of the second class were extensively imported into England during the 16th century, and are frequently found in excavations under old buildings.

PREHISTORIC SALOON.

It is intended to arrange in the various portions of this Saloon the collections of Prehistoric Remains. The only portion as yet arranged is the Greenwell Collection, presented in 1879 by the Rev. William Greenwell, F.R.S.

Cases 21-30. The Greenwell collection comprises sepulchral vessels of pottery, such as cinerary urns, food vessels, drinking cups, and incense cups, together with the various flint, stone, and bronze implements, personal ornaments, &c., discovered with them. These objects have been excavated by the Rev. William Greenwell, F.R.S., during twenty years of explorations in ancient British barrows, (as recorded in his work on "British Barrows," Oxford, 1877), extending to 234 barrows, of which 171 were in Yorkshire, 2 in Cumberland, 20 in Westmoreland, 31 in Northumberland, 1 in Durham, and 9 in Gloucestershire. Together with these are other specimens from the same collection, either not discovered by Mr. Greenwell himself, or not recorded in the work above-mentioned.

[The Collections of Mediæval Antiquities, Oriental Art, and Ethnography have been removed to the galleries vacated by the Department of Zoology, and will be opened as soon as they have been put in order.]

ANGLO-ROMAN ROOM.

THE antiquities in this Room illustrate the Roman occupation of Britain, which commenced with the Claudian conquest in A.D. 43, and ended A.D. 410, when the Roman officials quitted this country, thus lasting a period of 367 years.

These remains differ but little from the Roman antiquities found on the Continent; but it has been thought desirable that they should form a separate collection, as connected with the history of the British islands.

Cases 7, 8. CONTENTS OF TOMBS. Case 7. Various groups of sepulchral pottery, chiefly from Colchester, arranged as discovered. Contents of four Roman sarcophagi which are in the Roman Gallery on the ground floor. Tile tomb from Old Windsor, presented by Her Majesty the Queen. Case 8. Remarkable collection of sepulchral cists, found in Warwick Square, Newgate Street, London, and deposited by Messrs. Tylor and Sons. Below is a small leaden coffin from East Ham, and leaden cists. Near these cases are shelves on which are placed four leaden coffins found in the neighbourhood of London, and on the top of the case two large sepulchral amphoræ.

Case 9. GLASS. In the lower part of the case a continuation of the sepulchral series, including vessels of glass. Above are glass vases of various kinds, the most remarkable of which is a cup from Colchester with a chariot race.

Cases 10, 11, 12. METAL WORK. Case 10. Figures of gods, etc., including statuettes found in the Thames, an archer from Queen Street, Cheapside, and three remarkable figures of Mars. Above are casts of two large heads from Bath, a silver dish, and several pewter ones. Below, bronze vessels and cakes of copper from the Paris mines, Anglesea. Case 11. Two bronze helmets; specimens of Roman enamelling, including the remains of the enamelled vase discovered in the Bartlow Hills, Essex. Above and below, pewter dishes and other vessels found in Suffolk. Case 12. Cakes of pewter, and an ingot of silver, with stamps; a stake from a place called Coway Stakes, where Cæsar is supposed to have crossed the Thames; iron implements of different kinds, antiquities discovered in caves in Yorkshire, weights for steelyards, and other small remains.

Case 13. SCULPTURE. A marble statute of the goddess Luna, found at Woodchester, as well as several other sculptures from the same locality; figures in pipe-clay chiefly found at Colchester; and

specimens of various kinds of foreign marbles used to decorate the walls of the houses.

Case 14. PAINTING, ETC. Painted stucco chiefly from Roman houses in London; above, Roman stone roofing tiles; below, flue tiles.

Case 15. BUILDING MATERIALS. Large flanged and other tiles, some of them stamped with the names of the legions or persons by whom they were made; below are conduit pipes.

Along the top of the range of cases just described are some Roman altars, chiefly from Gloucestershire; and on the other side some large vessels of pottery.

On the East wall are portions of a Roman pavement found in building the East India House in Leadenhall Street, London; on a stand below a remarkable series of pigs of lead, chiefly bearing the names of the emperors, in whose reigns they were made. The earliest has the name of Britannicus, the son of Claudius, the latest that of Antoninus Pius.

Cases 16-24. ROMAN POTTERY of various kinds. **Case 16.** Amphoræ and their handles, which often bear inscriptions; mortaria, generally stamped with names, and other coarse wares. **Case 17.** Specimens of yellow wares. **Cases 18, 19, 20.** Grey ware. **Case 21.** Decorated pottery, showing the various modes of decoration applied to ceramic productions by the Romans; specimens of Castor ware. **Case 22.** Pottery found in England on the site of kilns; these are chiefly from the New Forest, the Upchurch marshes, Lincoln, and Castor, Northamptonshire. At the bottom of the case is a model of a Roman kiln found at Worcester. **Cases 23, 24.** Samian ware, so-called as being made in imitation of the ancient pottery manufactured in the island of Samos. Most of the specimens found in England were probably made on the Continent, chiefly in Auvergne.

Table case A. PERSONAL ORNAMENTS of various kinds, such as brooches, armlets, hairpins, &c., and objects made of jet or Kimmeridge shale.

Table case B. ROMAN IMPLEMENTS, such as steelyards and their weights, oculists' stamps, locks and keys, toilet implements, instruments for writing, spinning, &c.

Table case C. METAL WORK. Various remains found at Ribchester and Capheaton, votive offerings to Mars and Vulcan; and a colossal bronze hand from the Thames.

Table case D. Diplomas given to soldiers for service rendered; an iron sword with remains of its bronze sheath; three bronze bosses of shields, and other illustrations of the military art. Some fine vessels of bronze and silver.

Between the table cases C and D are three remarkable objects, viz.: a colossal bust of the Emperor Hadrian, found in the Thames; a bronze figure of an imperial personage from Barkway Hall, Suffolk, and a fine helmet from Ribchester.

Table case E. Small specimens of glass, and votive tablets from Stony Stratford, Bucks. Terra-cotta moulds for casting false coins; and a collection of leather shoes, chiefly found in London.

Table case F. Fragments of pottery illustrating rare wares or unusual decoration, and a series of lamps.

ANGLO-SAXON ROOM.

This Room contains Anglo-Saxon antiquities, a small collection of Teutonic remains from the Continent, and a series of Irish relics of the same period.

Case 1. Glass vessels found in Saxon cemeteries, and cinerary urns of blackware.

Cases 2 to 6. Antiquities discovered in Anglo-Saxon cemeteries, chiefly of an early period of the Saxon occupation. These are from Long Wittenham, Berkshire; Longbridge, near Warwick; Brooke, Norfolk, &c.

Case 25. LATE SAXON antiquities, among which may be noticed a cross with Runic inscription from Lancaster, several inscribed stones from Hartlepool; a bucket found full of coins at Hexham, Northumberland, and some curious antiquities discovered in Cornwall.

Case 26. Contents of the remarkable Anglo-Saxon grave found in 1863 in a large barrow at Taplow, Bucks. Presented by the Rev. Charles Whately.

Cases 27 to 30. FOREIGN TEUTONIC, including a large series of remains excavated by Dr. Bähr in graves in Livonia.

Table Case G. Objects discovered in an Anglo-Saxon cemetery on Chessell Down, Isle of Wight.

Table Case H. Series of Anglo-Saxon swords and long knives, as well as a few swords of Scandinavian type found in this country. The most remarkable are: a sword from Chessell Down, Isle of Wight; a sword of Scandinavian type from the River Witham; a long knife with the Runic alphabet, and the name of its owner, found in the Thames; and a short knife found at Sittingbourne, with the names of the maker and owner.

Table Case K. Remains from a cemetery on Harnham Hill, near Salisbury; brooches of various types; and spearheads of rare form.

Of the next three Table Cases, the sides towards the middle of the room contain Anglo-Saxon antiquities, while on the other sides are arranged Foreign, Teutonic, and Irish remains.

Table Case L. On one side Saxon antiquities chiefly from Cambridgeshire; on the other early Irish antiquities.

Table Case M. Saxon ornaments found in Kentish graves, generally more elaborate than those from the midland counties.

Table Case N. Later Saxon antiquities, among which are several

of considerable interest. The matrices of the seals of Ethilwald, Bishop of Dunwich, Aelfric Earl of Mercia, and Godwin the King's Thane: two finger rings and part of a shrine inscribed with runes; several imitations of coins set with garnets. In the other division Teutonic ornaments of various kinds from the Continent.

Under a glass shade near this case is a casket carved out of whale's bone, with various subjects and inscriptions in Anglo-Saxon runes, probably of Northumbrian work. The subjects are:—Romulus and Remus; the Adoration of the Maji; the taking of Jerusalem, and a scene from the Teutonic legend of Egil.

AUGUSTUS W. FRANKS.

INDEX.

[N.B.—The entries to which no pages are added refer to objects in the course of re-arrangement.]

- Aboukir, Battle of, Lord Nelson's plan, 14**
Abydos, sculptures from, 82; Tablet of, 85
Admission to the Museum, days and hours, cover (back)
Alexandrine Codex, 16; publications, 180
Amaravati, sculptures from, xvii, 44
Amber, carvings, ; ornaments 156
Amenophis III. ("Memnon"), statues, &c., 84
Amil-Hea (cylinder with name of), 63
Amulets, 90, 91
Anglo-Roman antiquities, 46, 164—jewellery, 139
Anglo-Saxon antiquities, 166
Anglo-Saxon jewellery, 139
Anglo-Saxon charters, 13, 16, 18; publications in facsimile, 179, 180
Antiquities, xiii, 36; publications, 177, 182
Archaic sculptures. 48
Arms and armour: Assyrian, 69, 70; British, ; Egyptian, 90; Etruscan, Greek and Roman,
Arrow-heads, &c., 68
Assur-bani-apli ("Sardanapalus"), Palace of, sculptures, &c., from, 60, 61, 62, 78, 79
Assur-nasir-apli, sculptures, &c., of his age, 62, 75, 76
Assyrian and Babylonian antiquities, xiv, xv, 58; arms and armour, 69, 70; bronzes, 69; tablets, 64–69; gems, 67, 68; glass, 82; hunting-scenes, 79; ivories, 76; sculptures, 60–63, 70–73, 78–81; terra-cottas, 64–69; vases, 76
Autographs and autograph works, 9, 13–15, 19, 20
Babel Tower of. Tablet (Assyrian), 65
Babylonia, miscellaneous objects from, 76–77. See ASSYRIAN AND BABYLONIAN ANTIQUITIES.
Balawat, bronze reliefs of gates from, ; stone slabs, 73; Case A, Assyrian Room, N. Gallery
Ballads, the Percy MS., 16
Barberini vase, 157
Basilikon Doron, by James I., 14

- Beads**, glass, Venetian, 159
Beda, *Historia Ecclesiastica*, 18
Bells, Assyrian, 76
Bible, ancient MSS., 16, 17
Bible, Cranmer's Bible of 1540, 10
Bible, First printed, 4
Biblia Pauperum, 2
Bindings, Ancient, 11, 18, 20
Birds, publications, 183
Blacas collection of antiquities, xv, 156
Block-books, 2
Book of St. Albans, 8
Bookbindings, 11, 18, 20
Branchidæ, sculptures from, 49
Breccia from Les Eyzies, &c.,
Bricks, Egyptian, 89
British animals, publications, 187
 — antiquities, 171
Broadsides, 10
Bronzes, Assyrian, 69, 70, 76;
 Egyptian, 89; Etruscan, 126;
 Greek, ; Roman, ; from
 Nimroud, 69-71
Buddhist sculptures, xvii, 44
Bulls (human-headed), colossal,
 75, 76, 84
Burns, Robert, autobiography,
 14
Burns, Robt., punch-bowl, 137
Byzantine ornaments, 133

Cameos, 140; glass, 158
Candelabra, 51, 127
Carvings, amber, ; bone and
 ivory, 80, 137, 144, 147;
 wood, 142
Castellani collection, xv—orna-
 ments, 156
Cave-remains,
Caxton, William, books printed
 by, 7
Celtic ornaments,
Charters, Anglo-Saxon, 13, 16,
 18; English and Foreign, 13,
 17, 18; facsimile publications,
 180
Chartularies, 18
Christian (early) collection, 147
 —glass, 153
Christy collection of Prehistoric
 antiquities, xvi,
Cistæ, bronze,
Clarendon, Henry, Earl of,
 diary, 19
Codex Alexandrinus, 16—publi-
 cations, 180
Coins and Medals—department,
 xv—educational value, 34—
 exhibition, 35—publications,
 163, 172
Coffins. See SARCOPHAGI.
Cones, Egyptian, 91
Coptic papyri, 17
Cotton library, xi, 12
Grace collection of London topo-
 graphy, 28
Creation Tablet (Assyrian), 69
Crustacea, publications, 170
Cuneiform character, tablets
 written in the, Assyrian and
 Babylonian, 65-69; publica-
 tions, 178

Cylinders, Assyrian and Babylonian, 63-64

Cyprus, glass, ; pottery, 148 ; terra-cottas, 80

Cyrene, antiquities from, xiv, 43, 45, 47, 51

Daggers. *See* ARMS AND ARMOUR.

Damascus pottery, 161

Deeds, manuscript, 17

Deluge Tablet (Assyrian), 66

Diadumenos, statue, 57

Dials, Medieval,

Dikast's tickets,

Diræ on leaden tablets,

Diskobolos, 45, 57

Donors and donations, xxi

Drawings exhibited in the King's library, 19

See PRINTS AND DRAWINGS.

Dresses, Egyptian, 103

Drift-beds, antiquities found in,

Ecclesiastical relics, Medieval,

Edward II. Wardrobe-book, 18

Edward VI., Treatise, 16

Egibi tablets, 77

Egyptian antiquities, xiii, 91 ; arms and armour, ; bronzes, 91 ; civil and domestic life, illustrative objects, 91 ; death and burial, 91, 94-103 ; furniture, 89 ; gems, 91 ; glass, 91 ; implements, 91 ; ivories, 87 ; lamps, 102 ; lions from Barkal, 84 ; mummies, 90-100 ; paintings, 89-90 ; papyri, 86 ; pottery and porcelain, 91 ;

pyramids, casing-stones, 85 ; religion, illustrative objects, 87, 88 ; sarcophagi, 83 ; sculptures, 81 ; toys, 91 ; vases, 91 ; writing, 91 ; writing implements, 91 ; publications, 179

Elgin marbles, xiv, 51

Elizabeth, Queen, book of prayers, 18 ; register of jewels and plate, 19

England, early pottery, 160 —early printing, 6—glass, 160 —medals, 38

Ephesus, sculptured column, &c., from, xiv, 56

Erechtheum, architectural remains, 55

Esarhaddon, palace of, sculptures, &c., 60-71 ; annals of, 67, 71

Erusant bronzes, ; gems, 156 ; ornaments, 156 ; scarabs, 156 ; sculptures, 104 ; vases, 150

Fellows collection of sculptures, xiv, 37 ; watches,

Fetishes of Savage races,

Fibulæ, ; Anglo-Roman, 165

Finger-rings of all ages, 156

Fishes, publications, 167

Flint implements,

Flood the—tablets, 66

France, cave-remains, — early printing, 6—glass, 159—medals, 37

Franks collection of porcelain, &c., xvii

Frederic the Great, Volume of writings, 14

Furniture, Assyrian, 76 ; Egyptian, 98

- Gems**, xvi, 156; Archaic, 157; Assyrian, 64, 65; Egyptian, 91; Etruscan, 156; Greek, 156; Medieval, , 139; Roman, 140; Glass imitations, 158
- German glass**, 159 — medals, 38; metal-work, ; printing (early), 3, 5; stoneware, 161
- Glass collections**, 155; Anglo-Saxon, 166; Beads, 59; Chinese, 158; Christian, 158; Cyprus, 146; Dutch, 159; Eastern, 158; Egyptian, 90; English, 160; Flanders, 159; French, 159; German, &c., 159; Mosaic, 157; Persian, 158; Phœnician, 157; Roman, 157; Ruby, 159; Spanish, 160; Venetian, 158; Imitations of gems, 158
- Gnostic gems**, 102
- Gold ornaments and gems**, 156
- Gombroon ware**, 161
- Gower**, Confessio Amantis, 18
- Græco-Roman sculptures**, 44
- Greek antiquities**, miscellaneous, ; bronzes, ; coins, 34; gems, 156; mural paintings, ; ornaments, 156; papyri, 17; sculptures, xiv, 48; terracottas, ; vases, 148; publications, 177, 182
- Greenwell collection of antiquities from British Barrows**, xvii, 162
- Grenville library**, exhibited books, 2
- Grey**, Lady Jane, prayer-book, 13
- Guide-books**, 182
- Gunpowder Plot**, letter respecting, 19
- Harleian manuscripts**, xi, 12
- Harpy Tomb**, 48
- H. B.** Political Sketches, 19
- Hellenic room**, sculptures, 57
- Henry IV.**, autograph letter, 19
- Henry VIII.** Assertio Septem Sacramentorum, 10
- Herculaneum**, mural paintings,
- Hiero I.**, helmet dedicated to,
- Himyaritic inscriptions**, 9; publications, 178
- Holland**, early printing, 4—glass, 159—medals, 38
- Hogarth**, William, "Analysis of Beauty," 16
- Homer**, Pope's translation, 14
- Horse-trappings**, British,
- Hyde Abbey**, Winchester, register, 19
- Ialysos**, Pottery and ornaments from, 148, 156
- Illuminated manuscripts**, 15, 18; printed books, 9
- Illustrations on wood and copper-plate**, 9
- Implements**, miscellaneous; Assyrian, 69, 70, 76; Egyptian, 91
- Indian antiquities**, xvii, 44
- Indulgences**, 4, 10.
- Insects**, publications, 168
- Intaglios**, 139; glass, 158
- Iron Period**, objects of the,
- Italian majolica**, 160, ; medals, 36; printing (early), 5
- Ivory-carvings**, Assyrian, 76; Egyptian, 91; Rhodian, 150

- Jewellery**, 156
Johnson, Dr. Samuel, "Irene," 14
Jonson, Ben, "Masque of Queens," 14
Judæa, invasion of, 78

Kamiros, figures, ornaments, vases, &c., from, 149, 150, 152, 154
Karkemish, inscribed slabs from, 71
Karnak, sculptures, 84
Khorsabad, sculptures, 80-81
King's library, exhibited books and bindings, 2; Stowe MSS., 18-20; prints and drawings, 21
Knidos, sculptures from, 51; colossal lion, 56
Knight (Payne) collections, xiv, 47, 126
Kouyunjik sculptures, &c., 58, 60, 69

Lachish, siege of, Assyrian bas-relief, 78
Lacustrine antiquities,
Lamps, Early Christian, 136; Egyptian, 96; Greek, ; Mosque, 135; Roman,
Letters, autograph, 14, 15, 19
Letters of English and foreign eminent men, 14, 15, 19
Letter-tablets, Babylonian, 77; Assyrian, 65, 66
Lions, colossal, from Assyria, 72, 80; Knidos, 56; Egyptian (from Barkal), 84; lion-hunts, Assyrian bas-reliefs, 98

Literary curiosities, 10
Locke, John, diary, 14
Locks and keys, Greek and Roman, ; Anglo-Roman, 165
London topography, 28-33
Low countries, printing (early), 5
Luther. Appeal to a General Council, 10
Luxor, sculptures from, 86
Lycian marbles, xiv, 37, 48
Lydgate, Pilgrimage of the World, 18
Lysikrates, choragic monument, casts, 54

Macaulay, Lord, "History of England," 14
Magna Charta of King John, original articles, 13; the Charter, 17; publications, 180
Majolica, Italian, 160, ; Sicilian and Spanish, 160
Mammalia, publications, 166
Manuscripts, account of the department and exhibited manuscripts, &c., 12-18; publications, 179, 180
Mary, Queen of Scots' Will, 13
Map, Babylonian, 77
Maps, publications, 181
Masks,
Mausoleum sculptures, xiv, ; alabaster jar from site of, 157
Mazarine Bible, 4
Medals. See COINS AND MEDALS.
Medieval collections, xvi
"Memnon" statues, 84
Memphis, sculptures, 82

- Menkara** (Myserinus), coffin, &c., 98
Meteorites, guide to the collection, 171
Milton, John, autographs, 14, 19; watch, 141
Minerals, publications, 171
Mirrors and mirror-cases, 98
Mollusca, publications, 187
Monmouth, Duke of, memorandum-book, 14
Montagu-house, xi
Mosaic work. See PAVEMENTS.
Mummies, 98-102
Mural paintings, Egyptian, 89; Greek and Roman,
Musical instruments, ; Greek,
Nabonidus, annals of, 76
Natural History, publications, 183
Nelson, Lord, plan of the battle of Aboukir, 14; last letter, 15
Nereid Monument, 37
Nile, battle of the, Lord Nelson's plan, 14
Nimroud, sculptures, &c., 60, 73, 75
Nineveh sculptures, &c., 59
Ogham inscriptions, &c., 46
Oriental MSS., 15, 17
Ornaments and gems, xvi, 103, 104
Oscan inscription,
Paintings, Egyptian, 90; Greek and Roman, ; Mediaeval,
Palestrina, ornaments from, 139
Panathenaic amphoræ, 151, 154—procession, 53
Papyri, Coptic and Greek, 17; Egyptian, 89, 90; publications, 179
Paradise Lost, Sale of the copyright, 14
Parthenon, sculptures, xiv, 51
Pavements, Anglo-Roman, 47, 165; Assyrian, 79; Carthaginian, 47; Ephesian, 47; Hali-carnassian, 47
Persepolis, sculptures and casts, 80
Persian pottery, 161
Peshawur, sculptures from, xvii, 44—terracotta heads,
Phigalian marbles, xiv, 57
Phœnician glass, 157; inscriptions, 61, 67, 70—publications, 178
Photographs of objects in the British Museum, list, 173
Plans of the Museum—ground and upper floors, *facing page* 1 and *p.* 90.
Polledrara tomb, Vulci, bronzes, &c., from,
Pompeii, mural paintings,
Pope, Alexander, "Iliad and Odyssey," 14
Porcelain. See POTTERY AND PORCELAIN.
Portland vase, 157
Pottery and porcelain, Anglo-Roman, 164; British, 162; Cyprus, 148; Damas-

- cus, 161; Egyptian, 91;
English, 160; German, 161;
Italian, 160; Rhodian, 161;
Saxon, 166
- Pourtales** collection, xv
- Prayer-book**, order of Edward,
vi., 19
- Prehistoric** antiquities,
- Printed** books, account of the
department and exhibited books,
1—publications, 165
- Printing**, early specimens, 3—
fine and sumptuous, 8—typo-
graphical curiosities, 10
- Prints** and drawings, xix —
exhibition in King's library, 19
—publications, 181
- Publications** of the British
Museum, 177
- Punjab**, sculptures from, xvii, 44
- Pyramids** of Egypt, casing-
stones, 85
- Quadrants**, Medieval,
- Radiated** animals, publications,
171
- Rameses II.** ("Sesostris"),
monuments of his age, 84—
bas-reliefs representing victo-
ries of, 85: cast of head, 85
- Reading-room**, xii
- Reptiles**, publications, 167
- Rhodian** pottery, 161; vases,
148, 150, 154
- Rhytons**, 155
- Rings** (finger) of all ages, 156
- Roman** antiquities found in
Britain, 164—bronzes, —
- coins and medals, 84—Em-
perors, &c., busts and statues,
44—gems, 156—glass, 157—
mural paintings, —orna-
ments, 156—pottery, 118—red
ware, 119
- Rome**, catacombs at, 184, 136
- Rosetta-stone**, 82
- Rousseau**, J. J., dialogue, 14
- Ruby** glass, 159
- Samian** ware, 165
- Sarcophagi** and coffins, Anglo-
Roman, &c., 46, 164; Egyptian,
104; Etruscan, 98–101; Ka-
meiros, 149
- Sardanapalus.** *See* ASSUR-BANI-
APLI.
- Sardinian** ornaments, 139
- Sargon**, monuments from his
palace, 80
- Saxon** antiquities, 166
- Scarabæi**, Egyptian, 87, 103—
Etruscan, 156
- Sceptre**, 156
- Scott**, Sir Walter, "Kenilworth,"
14
- Seals**, Anglo-Saxon, 167; Assy-
rian and Babylonian, 63, 64;
Baronial, ecclesiastical, monas-
tic, royal, 17, 18; Great Seals,
17, 18; Pehlevi, 73
- Sennacherib**, palace of; sculp-
tures, &c., 60, 78; capture of
Lachish by, 78; letter from, 65
- Sesostris.** *See* RAMESSES II.
- Shakespeare**, William. First
collected edition, 10.

Shakespeare, William, autograph, 14; facsimile publication, 180

Shalmaneser II., obelisk (annals), 71; seated figure, 81

Shells, publications, 187

Ship-money, documents, 19

Sicilian majolica, 161—ornaments, 193

Siris, bronzes of,

Slade collection, xvii, 156

Sling-bolts, 125

Sloane Museum, xi, xvi—bronzes, 126—manuscripts, 12

Sovereigns, English and foreign, autographs, 15—impressions of Great Seals, 17

Spanish glass, 160—majolica, 160

Stabizæ, mural paintings,

Sterne, Laurence, "Sentimental Journey," 14

Steelyards, various, 98, 165

Stone Period, objects of the,

Stoneware, German, 161

Stowe MSS., exhibition of, 18—20

Swiss-lake antiquities,

Swords. *See* ARMS.

Tablets, devotional, —with cuneiform inscriptions, 64—69, 76

Tasso, Torquato, "Torismondo," 14

Temple collection,

Terracottas, Assyrian and Babylonian, 64—69, 76, 77, Egyptian, 91; Greek, ;

Græco-Roman, ; Rhodian, ; from Sicily,

Tesseræ, gladiatorial,

Teutonic glass, 166; ornaments, 166; antiquities, 166

Thebes, sculptures, 83, 84

Theseus, Temple of, casts, 54

Thothmes III., monuments of his age, 84

Thumbscrews, Scottish,

Tiglath-pileser III., sculptures of, 72, 73; annals of, 71, 80

Torcs, 139

Townley marbles, &c., xiii., 43

Toys, Egyptian, 94

Typographical and literary curiosities, 10

Urns, British, 162. *See* VASES.

Uruk (*see* Amil-Hea)

Vases, Anglo-Roman, xiii., 164; 82; British, 162; Bronze vases from near Delphi, ; Egyptian, 91; Etruscan and Greek, xiii., 148—155; Irish, ; from Jersey, ; Kameiros vases, 149, 154; Medieval, ; Persian, &c., 161; Portland vase, 157; Scotch, ; from Sicily, 153, 154; publications, 177, 182

Venetian glass, 158

Venus, Townley, 45

War-medals, 146

Waterloo, Battle of, Duke of
Wellington's list of cavalry at,
14

Weapons. See ARMS & ARMOUR.

Weights, Assyrian, 77

Wingless Victory, Temple of, at
Athens, sculptures, 54

Writing implements, Anglo-
Roman, 165

Xanthian marbles, xiv., 37, 48

Xerxes, alabaster jar, 140

Zoology, publications, 183-192

LIST OF THE BRITISH MUSEUM. PUBLICATIONS.

Of the following Publications those on Antiquities, Coins, Papyri, Manuscripts, Printed Books, Maps and Prints and Drawings can be purchased at the British Museum, Bloomsbury; and those on Natural History at the Natural History Museum, *Cromwell Road, South Kensington*. They can all be obtained through the Agency of *Messrs. LONGMANS & Co., 39, Paternoster Row; Mr. QUARITCH, 15, Piccadilly; Messrs. ASHER & Co., 13, Bedford Street, Covent Garden; and Messrs. TRÜBNER & Co., 57, Ludgate Hill.*

ANTIQUITIES.

Description of the Ancient Terracottas, by T. Combe, 1810, 4to.
£1 11s. 6d.—Large paper, £2 12s. 6d.

Description of the Ancient Marbles, Part I., by the same, 1812, 4to.
£1 5s.—Large paper, £1 15s.

Part II., by the same, 1815, 4to.
£2 12s. 6d.—Large paper, £3 13s. 6d.

Part III., by the same, 1818, 4to.
£1 10s.—Large paper, £2 2s.

Part IV., by the same, 1820, 4to. £2 2s.
—Large paper, £3 3s.

Part V., by E. Hawkins, 1826, 4to. £1 1s.
—Large paper, £1 11s. 6d.

Part VI., by C. R. Cockerell, 1830, 4to.
£2 2s.—Large paper, £3 3s.

Part VII., by E. Hawkins, 1835, 4to.
£2 2s.—Large paper, £3 3s.

Part VIII., by the same, 1839, 4to.
£3 3s.—Large paper, £4 14s. 6d.

Part IX., by the same, 1842, 4to. £2 2s.
—Large paper, £3 3s.

Part X., by the same, 1845, 4to. £3 3s.
—Large paper, £4 14s. 6d.

Part XI. by S. Birch, 1861, 4to. £3 3s.
—Large paper, £4 14s. 6d.

Catalogue of the Greek and Etruscan Vases in the British Museum,
Vol. I., 1851, 8vo. 5s.—Fine paper, 7s. 6d.

— Vol. II., 1870, 8vo. 5s.; fine paper, 7s. 6d.

Inscriptions in the Cuneiform Character, from Assyrian Monuments, discovered by A. H. Layard, D.C.L., 1851, fol. £1 1s.

Cuneiform Inscriptions of Western Asia. Prepared for publication by Maj.-Gen. Sir H. C. Rawlinson, K.C.B., assisted by F. Norris, Sec. R. As. Soc., Vol. I., 1861, fol. £1.

Vol. II., 1866, fol. £1.

Vol. III. Prepared for publication by Major-General Sir H. C. Rawlinson, K.C.B., F.R.S., &c., assisted by George Smith, Department of Antiquities, British Museum. 1870, fol. £1.

Vol. V. Plates I.—XXXV.

Prepared for publication by Major-General Sir H. C. Rawlinson, K.C.B., F.R.S., &c.; assisted by Theophilus G. Pinches, Department of Antiquities, British Museum. 1880, fol. 10s. 6d.

Inscriptions in the Phœnician Character, discovered on the side of Carthage, during Researches by Nathan Davis, Esq., 1856–58. 1863, fol. £1 5s.

Inscriptions in the Himyaritic Character, discovered chiefly in Southern Arabia, 1863, fol. £1 4s. boards.

Inscriptions in the Hieratic and Demotic Character, 1868, fol. £1 7s. 6d.

Ancient Greek Inscriptions. Part I., Attika, 1874, fol. £1.

Part II., 1883, fol. £1.

COINS.

Nummi Veteres in Museo R. P. Knight ab ipso descripti, 1830, 4to £1 15s.

Catalogue of the Anglo-Gallic Coins, by E. Hawkins, 1826, 4to. £1 4s.

Greek Coins in the British Museum.

Italy, 1873, 8vo. £1 5s. Woodcuts.

Sicily, 1876, 8vo. £1 1s. Woodcuts.

Thrace, 1877, 8vo. £1 1s. Woodcuts.

Seleucid Kings of Syria, 1878, 8vo. 10s. 6d. Autotype Plates.

Macedonia, 1879, 8vo. £1 5s. Woodcuts and a Map.

Thessaly to Aetolia, 1883, 8vo. 15s. Autotype Plates.

Ptolemaic Kings of Egypt, 1883, 8vo. 15s. Autotype Plates.

Roman Coins in the British Museum:—

Roman Medallions, 1874, 8vo. £1 1s. Autotype Plates.

Oriental Coins in the British Museum:—

Vol. II. The Coins of the Mohammanan Dynasties. 1876, 8vo. 12s. Autotype Plates. (*Out of print.*)

Vol. III. The Coins of the Turkumán Houses. 1877, 8vo. 12s. Autotype Plates. (*Out of print.*)

Catalogue of Oriental Coins in the British Museum :—

Vol. IV. The Coinage of Egypt. 1879, 8vo. 12s. Autotype Plates.

Vol. V. The Coins of the Moors. 1880, 8vo. 9s. Autotype Plates.

Vol. VI. The Coins of the Mongol Dynasty. 1881, 8vo. 15s. Autotype Plates.

Vol. VII. The Coins of the House of Timur. 1882, 8vo. 9s. Autotype Plates.

Vol. VIII. The Coins of the Turks. Autotype Plates. 1883, 8vo. £1.

PAPYRI.

Greek Papyri in the British Museum. Part I. 1839, 4to. 10s.—Large Paper, 15s.

Select Papyri in the Hieratic Character. Part I. Plates XXXV.—XCVIII. 1842, fol. stitched, £1 10s. ; boards, £1 12s. 6d.

Plates XCIX.—CLXVIII. 1844, fol. stitched, £1 16s. ; boards, £1 18s. 6d.

Part II. I.—Plates XIX. 1860, fol. stitched, £1 ; boards, £1 2s. 6d.

Fac-simile of an Egyptian Hieratic Papyrus of the reign of Rameses III., now in the British Museum, 1876, fol. £3.

Photographs of the Papyrus of Nebsemi in the British Museum, 1876. Unmounted, £2 2s. (Mounted copies and copies in portfolios may be obtained on special terms.)

MANUSCRIPTS.

Catalogue of the MSS. formerly F. Hargrave's, by H. Ellis, 1818 4to. 12s.

Catalogue of the Arundel MSS., 1834, fol. £1 8s. ; or with coloured Plates, £4 14s. 6d.

Catalogue of the Burney MSS., 1840, fol. 18s. ; or with coloured Plates, £3 3s.

Index to the Arundel and the Burney MSS., 1840, fol. 15s.

List of Additions to the MSS. 1836–1840, 8vo. 10s.

Catalogue of Additions to the MSS. 1841–1845, 8vo. £1.

1846–1847, 8vo. 12s.

1848–1853, 8vo. 15s.

1854–1860, 8vo. 15s.

1861–75. 8vo. 15s.

1876–81, 8vo, 15s.

Index to the Additional MSS. [including Egerton Collection], 1783–1835, fol. (*Out of print.*)

Index to the Catalogue of Additions to the MSS., 1854–1875, 8vo, £2 2s.

- Catalogue of MS. Music in the British Museum, 1842, 8vo. 5s.
 Catalogue of MS. Maps, Charts, and Plans, 1844, 2 vols. 8vo £1.
 Catalogue of Spanish Manuscripts. Vol. I., 1875, 8vo. 15s.
 ————— Vol. II., 1877, 8vo. 15s.
 ————— Vol. III., 1881, 8vo. 15s.
- Catalogue of Romances, Vol. I. 1883, 8vo. £1 2s. 6d.
 Catalogue of Ancient MSS. in the British Museum, with autotype Fac-similes. Part I. Greek. 1881, fol. £1.
 Autotype Fac-similes of Ancient Charters in the British Museum. Part I. 1873, 4to. £1 1s.
 Autotype Fac-similes of Ancient Charters in the British Museum. Part II. 1876, fol. £1 10s.
 ————— Part III., 1877, fol. £1 10s.
 ————— Part IV., 1878, fol. £2 2s.
- Codex Alexandrinus. The Old Testament, printed in facsimile type. (Edited by H. H. Baber). 1816-1821. 3 vols. fol. £18.
 * Autotype Fac-simile of the Codex Alexandrinus:—
 Vol. I. Old Testament (Genesis to 2 Chronicles), large 4to. 1881, £9.
 Vol. II. ————— (Hosea to 4 Maccabees), ————— 1883, £9.
 Vol. III. ————— (Psalms to Ecclesiasticus), ————— 1883, £5.
 Vol. IV. New Testament and Clementine Epistles, ————— 1879, £7.
- Photographic Fac-similes of the Epistles of Clement of Rome, £3 3s.
 Fragments of the Iliad of Homer from a Syriac Palimpsest, edited by William Cureton, M.A., 1851, 4to. £2 2s.—Large paper, £3 3s.
 Autotype of the Articles of Magna Carta, with letter-press in broad-side or book-form, 2s 6d. On vellum, 8s. 6d.
 Autotype of Magna Carta, with letter-press in broad-side or book-form, 2s. 6d. On vellum, 7s.
 Autotype of Shakespeare Deed, 2s.
- Catalogus Codicum Manuscriptorum Orientalium. Pars 1, Codices Syriacos et Carshunicos amplectens, 1838, fol. 12s.
 — Pars 2, Codicum Arabicorum partem amplectens, 1847, fol. 14s.
 — Partis 2 continuatio, 1852, fol. 14s.
 — Partis 2 supplementum, 1871, fol. £2.
 — Pars 3, Codices Æthiopicos amplectens, 1847, fol. 10s.
- Catalogue of Syriac Manuscripts in the British Museum acquired since the year 1838. By W. Wright, LL.D. Part I., 1870, 4to. 15s.
 — Part II., 1871, 4to. £1 5s.
 — Part III., with Appendices and Indices, 1873, 4to. £1 10s.
- Catalogue of Ethiopic Manuscripts in the British Museum. By W. Wright, LL.D. 1877, 4to. 28s.
- Catalogue of the Persian Manuscripts in the British Museum. Vol. I. 1879, 4to. £1 5s.

* To be obtained only at the British Museum.

Catalogue of the Persian Manuscripts in the British Museum

Vol. II. 1881, 4to. £1 5s.

Vol. III. 1883. 4to. £1 5s.

PRINTED BOOKS.

Catalogue of Printed Books in the British Museum. Vol. I., 1841, folio, 18s. sheets; £1 boards.

Catalogue of the Hebrew Books in the British Museum, 1867, 8vo. £1 5s.

the Sanskrit and Pali Books in the British Museum, 1876, 4to. £1 1s.

the Chinese Books, &c., in the British Museum. 1877, 4to. 20s.

Bibliotheca Grenvilliana, Part II., 1848, 8vo. £1 11s. 6d.

Part III., 1872. Large paper, £2 2s.

Small paper, 15s.

List of Books of Reference in the Reading-Room of the British Museum, 1871, 8vo. 5s. With Coloured Plan. (The Plan separately, 6d.)

List of Bibliographies, Classified Catalogues and Indexes in the Reading Room of the British Museum. 1881, 8vo. paper covers, 2s.

General Catalogue of the British Museum Library,—

14 Parts, 1881, £8 0 0

13 „ 1882, 3 10 0

17 „ 1883, 3 10 0

Catalogue of the Accessions to the British Museum Library,—

20 Parts, 1880, £5 10 0

29 „ 1881, 5 10 0

25 „ 1882, 3 0 0

16 „ 1883, 3 0 0

MAPS.

Catalogue of the Geographical Collection in the Library of King Geo. III., 1829, 2 vols. 8vo. £1 4s.

PRINTS AND DRAWINGS.

Catalogue of Prints and Drawings in the British Museum. Division I. Political and Personal Satires. Vol. I., 1820 to April 11, 1689. 1870, 8vo. £1 5s.

Vol. II. June, 1689 to 1733. 1873, 8vo. £1 10s.

Vol. III. March 28, 1734, to c. 1760. 1877, 2 vols.

8vo. £2 2s.

Vol. IV. 1761 to 1770. 1883, 8vo. £1 10s.

Catalogue of Playing and other Cards in the British Museum, by
W. H. Willshire, M.D., Edin. 1876-77, 8vo. 21s.

Catalogue of Early Prints. Vol. I. German and Flemish Schools,
by W. H. Willshire, M.D., Edin. 1879, 8vo. 12s. 6d.

Vol. II. 1883, 8vo. 12s. 6d.

Reproductions of Early Italian Prints, Part I. 30 plates. 1882, £3.
Part II. „ 1883, £3.

LISTS OF DONATIONS, ADDITIONS, &c.

List of Donations and Bequests to the Trustees of the British Museum,

1828, 4to. 3s.
1829, 4to. 3s.
1830, 4to. 3s.
1831, 8vo. 7s.
1832, 8vo. 7s.
1833, 8vo. 7s.
1834, 8vo. 12s.
1835, 8vo. 12s.

GUIDE-BOOKS.

Guide to the Exhibition Galleries of the British Museum, Blooms-
bury [Library, Antiquities, &c.], 8vo. (Plans), 6d.

Egyptian Galleries (Vestibule), 8vo. 2d. (*Out of print.*)

First and Second Egyptian Rooms, 8vo. 4d.

Kouyunjik Gallery, 8vo. 4d.

Illustrated with autotype plates, 8vo. 1s. 6d.

Græco-Roman Sculptures, Part I., 8vo. 4d.

Part II., 8vo. 4d.

First Vase Room, 8vo. 2d.

Second Vase Room, Part I., 8vo. 4d.

II., 8vo. 4d.

Bronze Room, 8vo. 3d. (*Out of print.*)

Sculptures of the Parthenon (Elgin Room), 8vo. 4d.

Elgin Room, Pt. II., 8vo. 3d.

Select Greek and Roman Coins exhibited in Electrotpe
in the King's Library, 8vo. 6d.

Coins of the Ancients, 8vo. (paper) 6d.

„ (boards) with 7 autotype plates, 2s. 6d.

„ (boards) with 70 autotype plates, 25s.

Italian Medals exhibited in the King's Library, 8vo. 6d.

Illustrated (7 autotype plates). Boards.
8vo, 2s. 6d.

English Medals exhibited in the King's Library, 8vo, 6d.

Illustrated (7 autotype plates). Boards.
8vo, 2s. 6d.

Autograph Letters, &c., exhibited in the Manu-
script Department, 8vo. 2d.

Stowe MSS., exhibited in the King's Library, sm. 4to, 6d.

Illustrated with 15 autotype Facsimiles, 3s. 6d.

- Guide to the Printed Books exhibited in the Grenville and King's
Libraries, 8vo. 1*d*.
 ——— Luther Exhibition, in the Grenville Library, 8vo. 2*d*.
 ——— with facsimile of the Tetzels Indulgence, 8vo. 4*d*.
 ——— Drawings, Prints, and other illustrative works exhibited
in Second Northern Gallery (upper floor), 1*d*.
 Plan of Reading Room, 6*d*.

NATURAL HISTORY.

MAMMALS.

- Catalogue of Carnivorous Mammalia, 1869, 8vo. 6*s*. 6*d*. Woodcuts.
 ——— Ruminant Mammalia (Pecora), 1872, 8vo. 3*s*. 6*d*.
 Hand-List of the Edentate, Thick-skinned, and Ruminant Mammals
in the British Museum. 1873, 8vo. 12*s*. Plates.
 Catalogue of Seals and Whales, 2nd edition, 1866, 8vo. 8*s*. Woodcuts.
 ——— Supplement, 1871, 8vo. 2*s*. 6*d*. Woodcuts
 Hand-List of Seals, Moræes, Sea-Lions, and Sea-Bears. 1874, 8vo
30 Plates of Skulls, 12*s*. 6*d*.
 Catalogue of Monkeys, Lemurs, and Fruit-eating Bats, 1870, 8vo. 4*s*.
Woodcuts.
 ——— Bones of Mammalia, 1862, 8vo. 5*s*.
 ——— Chiroptera, 1878, 8vo. £1 10*s*. Plates.

BIRDS.

- Catalogue of the Birds in the British Museum. Vol. I., 1874.
Accipitres, or Diurnal Birds of Prey, 8vo. Woodcuts and 14
coloured Plates, 19*s*.
 ——— Vol. II., 1875, Striges, or Nocturnal Birds of
Prey, 8vo. Woodcuts and 14 coloured Plates, 16*s*.
 ——— Vol. III., 1877. Coliomorphæ, 8vo. Woodcuts
and 14 coloured Plates, 17*s*.
 ——— Vol. IV., 1879. Passeriformes, 8vo. Woodcuts
and 14 coloured Plates, £1.
 ——— Vol. V., 1881. Passeriformes, 8vo, 18 coloured
Plates, £1.
 ——— Vol. VI., 1881. Passeriformes, 8vo, 18 coloured
Plates. £1.
 ——— Vol. VII., 1883. Passeriformes, 8vo., 15
coloured Plates, £1 6*s*.
 ——— Vol. VIII., 1883. Passeriformes, 8vo. Wood-
cuts, and 9 coloured Plates, 17*s*.
 ——— Vol. IX., 1884. Passeriformes, 8vo. Woodcuts
and 7 coloured Plates.
 Hand-List of Birds, Part I., 1869, Accipitres, Fissirostres, Tenuiro-
stres, Dentiostres, 8vo. 7*s*.

Hand-List of Birds, Part II., 1870, Conirostres, Scansores, Columbæ, Gallinæ, 8vo, 6s.

————— Part III., 1871, Struthiones, Grallæ, and Anseres, with Indices, 8vo, 8s.

List of Birds, Part III., Sects. III. and IV., Capitonidæ and Picidæ, 1868, 12mo. 1s. 6d.

————— Part V., Gallinæ, 1867, 12mo. 1s. 6d.

Catalogue of the Birds of the Tropical Islands of the Pacific, 1859, 8vo. 1s. 6d.

FISHES.

Catalogue of Fishes, Vol. I., 1859, 8vo. 10s.

————— Vol. II., 1860, 8vo. 8s. 6d.

————— Vol. III., 1861, 8vo. 10s. 6d.

————— Vol. IV., 1862, 8vo. 8s. 6d.

————— Vol. V., 1864, 8vo. 8s.

————— Vol. VI., 1866, 8vo. 7s.

————— Vol. VII., 1868, 8vo. 8s.

————— Vol. VIII., 1873, 8vo. 8s. 6d.

————— Lophobranchiate Fish, 1856, 12mo. 2s. Plates.

REPTILES.

Catalogue of Shield Reptiles, Part I. Testudinata (Tortoises), 1855, 4to. £2 10s. Plates.

————— Supplement. Part I. 1870, 4to. 10s. Woodcuts.

————— Appendix, 1872, 4to. 2s. 6d.

————— Part II., Emydosaurians, Rhynchocephalia, and Amphisbæniæ, 1872, 4to. 3s. 6d. Woodcuts.

Hand-List of Shield Reptiles, 1873, 8vo. 4s.

Gigantic Land Tortoises, 1877, 4to. £1 10s. Plates.

Catalogue of Reptiles, Part I. Tortoises, &c., 1844, 12mo. 1s.

————— Part II. Lizards, 1845, 12mo. 3s. 6d.

————— Colubrine Snakes, 1858, 12mo. 4s.

————— Batrachia Salientia, 1858, 8vo. 6s. Plates.

————— Batrachia Salientia, 2nd edition, 1882, 8vo, £1 10s. Plates.

————— Batrachia Gradientia, 2nd edition, 1882, 8vo. 9s. Plates.

INSECTS.

Coleopterous Insects.

Catalogue of Coleopterous Insects, Part VII. Longicornia, I., 1853, 12mo. 2s. 6d. Plates.

————— Part VIII. Longicornia, II., 1855, 12mo. 3s. 6d. Plates.

Catalogue of the Coleopterous Insects of Madeira, 1857, 8vo. 3s. Plates.
 ————— the Canaries, 1864, 8vo. 10s. 6d.

List of Coleopterous Insects, Part I. Cucujidæ, &c., 1851, 12mo. 6d.

Illustrations of Typical Specimens of Coleoptera, Part I. Lycidæ,
 1879, 8vo. 16s.

Catalogue of Halticidæ.—Physapodes and Œdipodes, Part I., 1860,
 8vo. 7s. Plates.

———— Hispidæ, Part I., 1858, 8vo. 6s. Plates.

Orthopterous Insects.

Catalogue of Orthopterous Insects, Part I. Phasmidæ, 1859, 4to. £3.
 Plates.

———— Blattariæ, 1868, 8vo. 5s. 6d.

———— Dermaptera Saltatoria and Blattariæ Supplement, 1869, 8vo. 5s.

———— Part II., 1869, 8vo. 4s. 6d.

———— Part III., 1870, 8vo. 4s.

———— Part IV., 1870, 8vo. 6s.

———— Part V., 1871, 8vo. 6s.

Neuropterous Insects.

Catalogue of Neuropterous Insects, Part II. Sialidæ—Nemoptrides,
 1853, 12mo. 3s. 6d.

———— Part III. Termitidæ, &c., 1858, 12mo. 1s. 6d.

———— Part IV. Odonata, 1853, 12mo. 1s.

———— Part I. Termitina, 1858, 12mo. 6d.

Hymenopterous Insects.

Catalogue of Hymenopterous Insects, Part I. Andrenidæ and Apidæ,
 1853, 12mo. 2s. 6d. Plates.

———— Part II. Apidæ, 1853, 12mo. 6s. Plates.

———— Part III. Mutillidæ and Pompilidæ, 1855, 12mo. 6s. Plates.

———— Part IV. Sphegidæ, &c., 1856, 12mo. 6s. Plates.

———— Part V. Vespidæ, 1857, 12mo. 6s. Plates.

Catalogue of Hymenopterous Insects, Part VI. Formicidæ, 1858,
 12mo. 6s. Plates.

———— Part VII. Dorylidæ and Thynnidæ, 1859, 12mo. 2s. Plates

New Species of Hymenoptera, 1879, 8vo. 10s.

List of Hymenoptera, Vol. I., 1882, 8vo, £1 18s. Plates.

Homopterous Insects.

List of Homopterous Insects, Part III. 1851, 12mo. 3s. 6d. (*Out of
 print.*)

———— Part IV. 1852, 12mo. 4s. Plates.

(*Out of print.*)

———— Supplement, 1858, 12mo. 4s. 6d.

Hemipterous Insects.

Catalogue of Hemiptera Heteroptera, Part I., 1867, 8vo. 5s.	
_____ Part II., 1867, 8vo. 4s.	
_____ Part III., 1868, 8vo. 4s. 6d.	
_____ Part IV., 1871, 8vo. 6s.	
_____ Part V., 1872, 8vo. 5s.	
_____ Part VI., 1873, 8vo. 5s.	
_____ Part VII., 1873, 8vo. 6s.	
_____ Part VIII., 1873, 8vo. 6s. 6d.	

Lepidopterous Insects.

Illustrations of Typical Specimens of Lepidoptera Heterocera, Part I.	
1877, 4to. £2. Coloured Plates.	
_____ Part II.	
1878, 4to. £2. Coloured Plates.	
_____ Part III.	
1879, 4to. £2 10s. Coloured Plates.	
_____ Part IV.	
by Lord Walsingham. 1879, 4to. £2 2s. Coloured Plates.	
_____ Part V.	

1881, 4to. £2 10s. Coloured Plates.

Catalogue of Diurnal Lepidoptera, Satyridæ, 1868, 8vo. 5s. 6d.

_____ Fabrician Diurnal Lepidoptera, 1870, 8vo. 7s. 6d.

Specimen of a Catalogue of Lycænidae, 1862, 4to. £1 1s. Coloured Plates.

List of Lepidopterous Insects:

_____ Part X. Noctuidæ,	1856, 12mo. 3s. 6d.
_____ Part XII. _____	1857, 12mo. 3s. 6d.
_____ Part XIII. _____	1857, 12mo. 3s. 6d.
_____ Part XIV. _____	1858, 12mo. 4s. 6d.
_____ Part XV. _____	1858, 12mo. 4s. 6d.
_____ Part XVI. Deltoides,	1858, 12mo. 3s. 6d.
_____ Part XVII. Pyralides,	1859, 12mo. 3s. 6d.
_____ Part XVIII. _____	1859, 12mo. 4s.
_____ Part XIX. _____	1859, 12mo. 3s. 6d.
_____ Part XX. Geometrites,	1860, 12mo. 4s.
_____ Part XXI. _____	1860, 12mo. 3s.
_____ Part XXII. _____	1861, 12mo. 3s. 6d.
_____ Part XXIII. _____	1861, 12mo. 3s. 6d.
_____ Part XXIV. _____	1862, 12mo. 3s. 6d.
_____ Part XXV. _____	1862, 12mo. 3s.
_____ Part XXVI. _____	1863, 12mo. 4s. 6d.
_____ Part XXVII. Crambites & Tortricites.	1863, 12mo. 4s.
_____ Part XXVIII. Tortricites & Tineites.	1863, 12mo. 4s.
_____ Part XXIX. Tineites,	1864, 12mo. 4s.
_____ Part XXX. _____	1864, 12mo. 4s.
_____ Part XXXI. Supplement,	1865, 12mo. 5s.

List of Lepidopterous Insects:

- Part XXXII. — Part II., 1865, 12mo. 5s.
 ————— Part XXXIII. — Part III., 1865, 12mo. 6s.
 ————— Part XXXIV. — Part IV., 1865, 12mo. 5s. 6d.
 ————— Part XXXV. — Part V., 1866, 12mo. 7s.

Dipterous Insects.

- List of Dipterous Insects, Part V., Supplement I. 1854, 12mo. 4s. 6d.
 ————— Part VI., Supplement II. 1854, 12mo. 3s. Woodcuts.
 ————— Part VII., Supplement III. 1855, 12mo. 3s. 6d.

CRUSTACEOUS ANIMALS.

- Catalogue of Crustacea, Part I. Leucosiadæ, 1855, 12mo. 6d.
 ————— the Specimens of Amphipodous Crustacea, 1863, 8vo.
 £1 5s. Plates.
 ————— Myriapoda, Part I. Chilopoda, 1856, 12mo. 1s. 9d.
 (*Out of print.*)

MOLLUSCOUS ANIMALS AND SHELLS.

- Catalogue of Conchifera, Part I. Veneridæ, Cyprinidæ, and Glauconomidæ, 1853, 12mo. 3s.
 ————— Part II. Petricolidæ (concluded), Corbiculidæ, 1854, 12mo. 6d.
 ————— Pulmonata, Part I. 1855, 12mo. 2s. 6d. Woodcuts.
 ————— Auriculidæ, Proserpinidæ, and Truncatellidæ, 1857,
 12mo. 1s. 9d.
 ————— the Collection of Mazatlan Shells, 1857, 12mo. 8s.
 ————— Mollusca, Part IV. Brachiopoda Ancylopoda, 1853,
 12mo. 3s. Woodcuts.
 List of Mollusca, Part II. Olividæ, 1865, 12mo. 1s.
 ————— and Shells, collected, &c., by MM. Eydoux and
 Souleyet, 1855, 12mo. 8d.
 Guide to the Systematic Distribution of the Mollusca, Part I. 1857,
 8vo. 5s. Woodcuts.

RADIATED ANIMALS.

- Catalogue of Entozoa, 1853, 12mo. 2s. Plates.
 ————— Sea-pens, Pennatulariidæ, 1870, 8vo. 1s. 6d. Woodcuts.
 ————— Lithophytes, or Stony Corals, 1870, 8vo. 3s.
 ————— Marine Polyzoa, Part III. Cyclostomata, 1875, 8vo. 5s.

BRITISH ANIMALS.

- Catalogue of British Birds, 1863, 8vo. 3s. 6d.
 ————— Hymenoptera, Part I. Apidæ, 1855, 12mo. 6s. Plates.

188 LIST OF PUBLICATIONS OF THE BRITISH MUSEUM.

Catalogue of Hymenoptera, Part I., Second Edition. Andrenidæ and Apidæ, 1876, 8vo. 5s. Plates.

———— Fossorial Hymenoptera, Formicidæ and Vespidæ, 1858, 12mo. 6s. Plates.

———— Non-Parasitical Worms, 1865, 8vo. 7s. Plates.

List of British Animals, Part V. Lepidoptera, 2nd edition, 1856, 12mo. 1s. 9d.

———— Part VII. Mollusca, Acephala and Brachio-poda, 1851, 12mo. 3s. 6d.

———— Part XI. Anoplura, 1852, 12mo. 1s.

———— Part XIII. Nomenclature of Hymenoptera, 1853, 12mo. 1s. 4d.

———— Part XIV. Nomenclature of Neuroptera, 1853, 12mo. 6d.

———— Part XV. Nomenclature of Diptera. I. 1853, 12mo. 1s.

List of British Diatomaceæ, 1859, 12mo. 1s.

FOSSILS.

Catalogue of Fossil Reptilia of South Africa, 1876. Royal quarto £3 3s. Plates.

———— British Fossil Crustacea, 1877, 8vo. 5s.

———— Fossil Foraminifera, 1882, 8vo. 5s.

———— Fossil Sponges, 1884, 4to, £1 10s.

GUIDE-BOOKS.

Guide to the Exhibition Galleries of the British Museum, Natural History, Cromwell Road 8vo. (Plans), 4d.

———— Gould collection of Humming Birds, 8vo. 2d.

———— Geology and Palæontology (Illustrated), 8vo. 3d.

———— Minerals and Botany, 8vo. 1d. (*Out of print.*)

———— Index Museum (Aves), 8vo. 1d.

———— Meteorites, 8vo. 1d.

Index to the Collection of Minerals, 1882, 8vo. 2d.

EDWARD A. BOND,

February 25th, 1884.

Principal Librarian.

LIST OF PHOTOGRAPHS

WHICH MAY BE PURCHASED AT THE PRINCIPAL LIBRARIAN'S

OFFICE.

Museum Reading-Room, Cupola, in progress of building, 2s. 6d.

Skeleton of the *Dinornis Elephantopus*, 1s. 3d.

Holoptychius Nobilissimus, a fossil fish, 10d.

Skeletons of Man and Male Gorilla, No. 1, Front view, 1s. 8d.

„ 2, Side view, 1s. 8d.

FROM DRAWINGS BY THE OLD MASTERS.

Angelo Gaddi—Profile Head of an Old Man wearing a Cap, 5d.

Filippino Lippi—Figure of a Female holding a Wreath, 10d.

Pietro Perugino—A Figure of an Angel holding a Violin, 10d.

Head of an Old Man with Flowing Beard, 1s. 3d.

Raphael Sanzio—Sheet with Studies of Drapery and of Three Hands

1s. 6d.

Study of a Figure in the Act of Speaking, 1s. 8d.

Study of a nude male Figure, with the Legs astride

1s. 8d.

Studies of three nude Figures, 8d.

Study of a nude Figure, seated, with the arms raised
above the head, 1s. 8d.

Study of a nude male Figure, kneeling, 8d.

Sheet of Studies for the Virgin and Child, 10d.

Sheet of Studies of Infants, 5d.

Study of a Female Head and Hand, 1s. 1d.

F. Baroccio—The Ecstasy of St. Francis, 1s. 8d.

Leonardo da Vinci—Virgin and Child, with Cat—Child to the right,
5d.

5d.

left,

Leonardo da Vinci—Children with Cat—Cat seated on its haunches on the right, 8*d*.

————— Child seated with Cat at the top in the centre, 8*d*.

————— Head of an Old Man, seen in front, 8*d*.

————— seen in profile, 5*d*.

Allegri da Correggio—The Marriage of St. Catherine, 8*d*.

Andrea Mantegna—Virgin and Child, 8*d*.

Giovanni Bellini—Figures of St. John the Baptist, and a Bishop, 10*d*.

Gentile Bellini—Figure of the Sultan Mahomet II., 8*d*.

————— Figure of the Sultana, 8*d*.

Titian—The Holy Family in a Landscape, 8*d*.

————— Studies of St. Jerome, 1*s*. 1*d*.

Parmigianino—Figure holding a Standard, 1*s*. 3*d*.

Hans Memling—Study of a portion of a Composition of the Crucifixion, 1*s*. 3*d*.

Rembrandt—Sketch of a Lioness, 5*d*.

Phillippe de Champaigne—Study of an Infant, supported by the Hand of a Female, 1*s*. 1*d*.

Holbein—Design for handle of a Dagger, 5*d*.

————— a Clock, 1*s*. 8*d*.

Roger van der Weyden—Magdalene with Cup, 5*d*.

FROM ANTIQUE SCULPTURES.

Actæon, No. 1, Full Face, 1*s*. 8*d*.

————— „ 2, Profile, 1*s*. 6*d*.

Ælius Cæsar, No. 1, Full Face, 1*s*. 8*d*.

————— „ 2, Profile, 1*s*. 8*d*.

Antinous as Bacchus, No. 1, Full Face, 1*s*. 8*d*.

————— „ 2, Profile, 1*s*. 6*d*.

Antoninus Pius, No. 1, Full Face, 1*s*. 8*d*.

————— „ 2, Profile, 1*s*. 6*d*.

Apollo, Full Face, 1*s*. 3*d*.

Aratus, No. 1, Full Face, 1*s*. 6*d*.

————— „ 2, Profile, 1*s*. 6*d*.

Atys, No. 1, Full Face, 1*s*. 8*d*.

————— „ 2, Profile, 1*s*. 8*d*.

Augustus Cæsar, No. 1, Full Face, 1*s*. 3*d*.

————— „ 2, Profile, 1*s*. 3*d*.

Bacchante, No. 1, Full Face, 1*s*. 3*d*.

————— „ 2, Profile, 1*s*. 3*d*.

————— „ 3, Three-quarter View, 1*s*. 3*d*.

Barbarian Captive, No. 1, Full Face, 1*s*. 8*d*.

————— „ 2, Profile, 1*s*. 8*d*.

Caracalla, No. 1, Full Face, 1*s*. 1*d*.

————— „ 2, Profile, 1*s*. 1*d*.

Cupid, No. 1, Full Face, 1*s*. 8*d*.

————— „ 2, Profile, 1*s*. 8*d*.

- Diana, Profile, 1s. 3d.
 Diogenes, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 3d.
 Dione, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 3d.
 Gordian, No. 1, Full Face, 1s. 8d.
 ——— „ 2, Three-quarter View, 1s. 8d.
 Greek Hero, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 6d.
 ——— „ 3, Three-quarter View, 1s. 6d.
 Hadrian, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 6d.
 Hercules, Full Face, 1s. 8d.
 Hermaphrodite, No. 1, Full Face, 1s. 8d.
 ——— „ 2, Three-quarter View, 1s. 8d.
 Heroic Head, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 6d.
 Hippocrates, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Three-quarter View, 1s. 6d.
 Homer, No. 2, Profile, 1s. 3d.
 Homeric Hero, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 6d.
 ——— „ 3, Three-quarter View, 1s. 6d.
 Juno, No. 1, Profile, 1s. 8d.
 ——— „ 2, Three-quarter View, 1s. 6d.
 Jupiter, Full Face, 1s. 1d.
 Laughing Child, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 6d.
 Laughing Satyr, No. 1, Full Face, 1s. 1d.
 ——— „ 2, Profile, 1s. 1d.
 Lucius Verus, No. 1, Full Face, 1s. 8d.
 ——— „ 2, Profile, 1s. 8d.
 Minerva, No. 1, Full Face, 1s. 8d.
 ——— „ 2, Profile, 1s. 8d.
 ——— „ 3, Three-quarter View, 1s. 8d.
 Muse (bust), (T. 73), No. 1, Full Face, 1s. 8d.
 ——— „ 2, Profile, 1s. 8d.
 ——— (T. 76), No. 1, Full Face, 10d.
 ——— „ 2, Profile, 1s. 1d.
 ——— (seated) (T. 37), No. 1, Full Face, 1s. 6d.
 ——— „ No. 2, Profile, 1s. 6d.
 Nero, Full Face, 1s. 6d.
 Periander, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 6d.
 Roman Boy, No. 1, Full Face, 10d.
 ——— „ 2, Profile, 10d.
 Roman Portrait, No. 1, Full Face, 1s. 6d.
 ——— „ 2, Profile, 1s. 6d.
 Severus, Full Face, 1s. 6d.

192 LIST OF THE BRITISH MUSEUM PHOTOGRAPHS.

Tiberius, No. 1, Full Face, 1s. 3d.

————— „ 2, Profile, 1s. 3d.

Trajan, Full Face, 1s. 6d.

Uncertain Goddess or Heroine, No. 1, Full Face, 1s. 8d.

————— „ 2, Profile, 1s. 8d.

Venus, No. 1, Full Face, 1s. 1d.

————— „ 2, Profile, 1s. 1d.

————— (torso), 1s. 6d.

————— No. 2 (whole length), Profile, 1s. 6d.

N.B.—The above are the prices of the Photographs unmounted; most of them are, however, mounted, the charge for which is One Shilling each, extra.

EDWARD A. BOND,

BRITISH MUSEUM,

Principal Librarian.

February 25th, 1884.



BRITISH MUSEUM.

DAYS AND HOURS OF ADMISSION.

The Exhibition Galleries of the British Museum are Open to the Public FREE, as under :—

MONDAY and SATURDAY	...	The whole of the Galleries.
TUESDAY and THURSDAY	...	Ditto, except British and Mediaeval Antiquities and Ethnography.
WEDNESDAY and FRIDAY	...	Ditto, except portions of the Antiquities on the Upper Floor, and the Collections of Greek and Roman Antiquities on the Ground Floor and Basement.

The hours of Admission are from—

10 A.M. till 4 P.M.	in January, February, November, December.
" " " 5 " "	March, April, September, October.
" " " 6 " "	May, June, July, August.
" " " 7 " "	on Monday and Saturday only from the middle of July to the end of August.
" " " 8 " "	Monday and Saturday only, from May 1st to the middle of July.

Students are admitted to the several Departments under Regulations to be obtained from the Principal Librarian.

EDWARD A. BOND,
Principal Librarian.

1st January, 1884.



THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS NOT
RETURNED TO THE LIBRARY ON OR
BEFORE THE LAST DATE STAMPED
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

RECEIVED APR 22 1996 F/A

FINE ARTS LIBRARY



3 2044 034 858 431

56
I84b
1884
c.2

